

# Not Just Clowning Around: Clown Characters and the Transformation of Urban Space

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# **Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space**

## **Abstract**

The dissertation considers the transformative potential of clowns within urban space and examines the becomings of space, human-bodies and clown-bodies through movement (folding) and gesture. I focus specifically on theatrical clowns who have undergone clown through mask training in the Pochinko style and who maintain connections to the clown community of Toronto, Ontario, Canada. Throughout it is argued that the clown is an inherently affective being that is ideally placed to transformatively transgress space(s) through processes of folding and turning. The theoretical contributions of this dissertation are twofold. First, this dissertation considers the position of affects within the discipline of human geography and contributes to a growing body of interdisciplinary research on theories of affect. Second, it contributes to discussions of how knowledge is produced through the fold (or origami) and to how multiplicity is experienced for individual-clown subjects. I consider the affective potential of the clown by looking at how the clown folds itself, the audience and space together and then turns space, thereby disrupting power dynamics and affects and (re)configuring spaces as it does so. I also consider the latent affects of individuals and clown performance by focusing on the legacy of the late Richard Pochinko (1946-1989) and the continued influence of the Pochinko clown through mask technique for clown training. By drawing on Deleuzian affect theory (Deleuze and Guattari 1998) and, to a lesser extent, Jungian psychology this dissertation considers the clown and its relationships to individuals, subjectivities, and individual and collective networked agency with particular attention to transformation (alchemy), transgression, power and the red nosed mask. Empirically, the research project is structured around three research questions: (1) How can spaces be conceptualized as dynamic processes rather than grounded objects? (2) What can human and clown bodies do in and to physical and material space? (3) How can the placement of affects be theorized? Invoking one of the functions of the modern clown—to mirror culture back to itself—I mirror my research questions with the insertion of clown: (1) ¿cómo se conceptualizan los espacios como procesos dinámicos en lugar de objetos? (2) ¿qué pueden hacer los cuerpos humanos y de los payasos en y con el espacio físico y material? (3) ¿cómo se puede teorizar la colocación de los afectos? To address my research questions I take inspiration from the Deleuzian rhizome and use nodes of methodological engagement (e.g., interviews, observations, stop-motion photography) to adequately capture the affects of both humans and clowns. The research methods speak not only to the specifics of this project—research on clowns—but also to the challenges associated with conducting affect based inquiry using standard social science research methods. The dissertation concludes by offering insights into the rhizome of interconnections that affects (and makes affective) the clown-subjects as they (un)fold and are (un)folded into space.

**Key Words:** Affective geography; Clown; Fold; Rhizome

This dissertation is dedicated to the memory of Ms. Jennifer Logan. I have no doubt that she met death with a smile and a wondrous sense of adventure...

Dear Jan--

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The entire dissertation was originally drafted as a series of 'Dear Jan' letters.

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## **Chapter 1: The (red) Circle: An Introduction**

### **1.1 The Rhizome**

Beginnings. The purpose of this chapter is to present beginnings, starting points from which to approach the affects of the clown as an object of study within contemporary human geography. Geographers Ben Anderson and Paul Harrison (2010, 3) caution that “[b]eginnings are always arbitrary, always imagined.” In 2009, I started with a red circle—a foam clown nose—and I sought a way to ‘square the circle,’ to find a way to place the red circle within the discipline of geography. I believe the clown, the red circle, helps us understand a lot about our individual and collective humanity. A study on the affects of the clown grounded firmly within the discipline of geography (the square) may provide an opportunity to reconsider the processes—the folds and turns—that structure spaces. The becomings of this dissertation, or at least the process of figuring out how to include the affects of the clown as objects of study within contemporary human geography, involved many twisting lines of thought, a multitude of foldings, much rooting about (as befits a rhizome) in the form of abandoned theoretical trajectories and personal misgivings.

### **1.2 The First Iteration: The Clown as Already Multiple**

Most people would think of clowns as theatrical characters realized by human-actors (possibly while wearing funny shoes). The pairing of clown-character and human-actor, however, inadequately captures the differences, slippages, and affects that occur

between clown and human. The clowns involved in this research are qualitatively, experientially, and affectively different than their human counterparts. The human understands its clown as an independent agent rather than a role. The clown becomes more than a character, the outward projection—the fold of the inside to the outside—of clown is at once individual and archetypal. In other words, each individuated clown is in fact a multiplicity of clowns. Each fold in the human psyche, each clown, increases the capacity to affect and be affected.

The multiplicity of the clown (and closely related trickster and fool) and its ubiquity across human cultures and geographies make it a challenging figure to study within an academic context. In part this is because fools, tricksters, and yes, clowns too, play important literary, mythical, and spiritual roles within contemporary Native and non-Native cultures (Keeshing-Tobias 1988; Yip Hoi 1998; Ryan 1999; Reder and Morra 2010; Ruffo 2001) and one must carefully balance cross-cultural resonances. The risk of appearing to appropriate Indigenous culture, in particular, is heightened here because the focus of this dissertation is on the affects of contemporary Pochinko clowns and the pioneering work of Richard Pochinko who developed “[a] technique for clown training that draws on both Native and European approaches to clown” (Coburn and Morrison 2013, 29). The risk of cultural appropriation is again heightened by the fact that Richard Pochinko, the research sample, and myself are white. It is my contention, however, that performances of whiteness are unsettled by Richard Pochinko whose technique for clown training,

[r]einvigorates the European theatre clown by adopting the idea found in Native society that a clown serves an essential function. In giving the modern theatre

clown the responsibility of purpose their delight is underpinned by relevance and the work gains the possibility of meaning. The art form then has the potential to be elevated to the level of the profound (Cobrun and Morrison 2013, 29).

Positioned thus, the clown is at times acting to reinforce whiteness and while at other times working to unsettle the hegemonic intersections of race, power and space. Although a different theatrical discipline, geographer Amanda Rogers' (2012) work on method acting, critiques the notion of the 'universal' in theatrical traditions by suggesting that the universalism evoked in the theatre is white. The analysis also highlights the importance of interpretation and socially normative understandings of bodily comportment, positions and spatial relations. Because clown is a physical theatre tradition that actively challenges our normative assumptions about a bodily movement, posture, emotional expression, and spatial relationships it is possible that the 'geographies of whiteness' may be strategically resisted against. Dominant power blocks, as Kobayashi and Peake (2000) have noted rely on 'moral hegemony' (read white) to maintain cultural and political legitimacy. The counter logic of the clown (also known as 'clown logic') has the potential to resist 'moral hegemony' because the clown may have a different set of moral values than either the individual-performer or the society to which the clown belongs. The clown and its performer are responsible for making ethical moral choices in performance, they do not have free reign. At the highest levels of clown artistry, the clown can be understood as a singular universal unit of humanity (Jung 1959; Corburn and Morrison 2013). While it can be difficult (and subjective) to gauge the level of clown artistry, the clowns in this research sample actively work to achieve high artistic standards through physical theatre

practice and on going training.

The challenge of studying a figure as ubiquitous and potentially affective as the clown should not be underestimated. As such readers must understand that while I refer to ‘the clown’ there really is no possibility of collapsing clowns into a singular image. The clown, except in reference to specific individual, is a misnomer (Towsen 1976). Despite this, I use ‘the clown’ to generalize about the clowns involved in this research and slip between the terms ‘clown’ (which is often used as a reference to the art form), ‘the clown’, and ‘clowns’. It is also necessary at times to distinguish between the clown-body and the human-body. With this in mind it is impossible to give a linear account of my journey through the rhizome. The particular pathway that I chose in the end—Deleuzian theory and to a lesser extent Jungian psychology—is the one that allowed me to study the clown without reducing it to a single dimension, to attend to the affects of the clown and to approach the symbols of the clown (most obviously its red nose), within a non-reductive framework. The clown, when wearing its red nose and/or face paint, is confusing for humans, both visually and psychologically. In other words, the human brain may actually have difficulty categorizing the clown as human. The visual and psychological challenge posed by the clown positions the clown as something ‘uncanny’, both more and less than human (Boussiac 2010; Pollick 2010; Clasen 2012) and also separates the clown from other kinds of theatrical characters that may be enacted by the human-actor. Deleuzian philosophy and Jungian psychology have, I argue, much to say about the clown while allowing it to retain its affective potency, its amplified more-than-ness, its transformative potential, its magic. For geography, Deleuze together with Guattari (1988) offers the possibility to look at space as a malleable construct, one that



becomes through a complex series of folds (Doel 1996; Malins *et al.* 2006).

Gilles Deleuze and Félix Guattari (1988), whose best known and most widely cited collaboration is *A Thousand Plateaus: Capitalism and Schizophrenia*, offers a broad critique of representational thinking (Massumi 1992). Although they mention in passing in a few places the work of Carl Jung, their remarks about his psychology theory are inconsistent. My initial foray into the writing of this dissertation included no plan to draw on, in any significant way, the work of Jung, who wrote extensively on the trickster archetype (Jung 1959) a relation of the modern clown. In the end, it was not the writings of Jung on the trickster that interested me enough to (in)fold his thoughts into the dissertation but rather his writings on alchemy and transformation. I use Jung in places throughout the dissertation to flesh out some aspects of clown-becoming or to discuss the transformations of the city—its alchemical geography (Jung 1953). Although I have discussed the materiality of the clown, its symbols, and the alchemical colours of the city in places throughout the dissertation it is important to note here that both Deleuzian theory and Jungian psychology approach symbols within non-stable and non-reductionist frameworks. With this caveat in mind, the symbols and colours that I reference in this dissertation, like the spaces, subjects and objects, hold meanings that are developed over time and relationally—analogically. Their meanings may shift and change. The red circle—the beginning, folded and turned its way into an affective geography of clowns.

### **1.3 The Research Program**

I have already noted the challenges of studying clowns because of their ubiquity

yet cultural specificity. Another important challenge to consider is that this study plays in the tensions of employing traditional research methods yet also testing their limits, and in particular those of interview and (auto)ethnography. As a counter-figure, the clown is well positioned to dance dangerously close to the lines of transgression and this research pushes boundaries and tests the limits of contemporary human geography, affect philosophy, and research methods. For some readers, the challenge will be (as the clown asks us to do in live performance) to set aside preconceived notions of what constitutes political practice. For other readers, the challenge will be to set aside long held associations between colour and signs so as to view space as an open possibility of becoming.

The research program consists of theoretical and empirical components. Theoretically, I consider the potential of the clown to transformatively transgress space by looking at how the clown folds itself, the audience and space together and then turns space, thereby disrupting power dynamics and affects, (re)configuring spaces as it does so. Transgression implies boundary crossing and the disruption of power dynamics (Cresswell 1996). Transformative transgressions suggest that the disruptions have some lasting effect on—the space, the individual, and the community. Encounters with clowns often have latent affects and I argue throughout this dissertation that the amplified more-than-ness of the clown allows for a consideration of transformation *and* transgression. That is, a change in affective status, in physical, psychological, social or spatial structures that may be instantly recognized or only latently understood and acted upon.

Empirically, the research project is structured around three research questions: (1) How can spaces be conceptualized as dynamic processes rather than grounded objects?

(2) What can human and clown bodies do in and to geographical space? (3) How can the placement of affects be theorized? Invoking one of the functions of the modern clown—to mirror culture back to itself—I mirror my research questions with the insertion of clown: (1) How do clowns transform spaces? (2) How do geographical space and bodies in and to geographical space? (3) How can clown affects be placed and theorized? What can clown do? Finally I address several emergent secondary questions: (4) How long do spaces remain affected by clowns? (5) What are the psychological and social values of changing spaces through clown intervention? (6) Are affects being oriented in specific ways (e.g., around people or around spaces) within the clown community? The dissertation considers the transformative potential of clowns within urban space and examines the becomings of space, human-bodies and clown-bodies through movement (folding) and gesture.

### **1.3.1 Organization: The chapters in brief**

Theoretically and rhetorically I begin in Chapter 2 ‘Lines of becoming: theorizing space, body affect and clown’ by developing four plateaus of thought which trace the lines of flight of four philosophical concepts—space, body, affect and clown. In constructing the plateaus I identify the (un)folds of each of the concepts within geographic thought and the social sciences more broadly. Geographer Marcus Doel (1996, 436) argues that “[t]here is no space without folding, and therefore no geography without origami.” With this in mind I have presented my own thoughts as origami sections following each of the thought plateaus. Origami is important because Deleuze (1993) understands knowledge formation much the same way as he understands the

creation of space and the individual subject—as a series of folds. For Deleuze and Guattari (1998) origami folding is what allows things, persons, concepts, or clowns to take on—consistency, rigidity, substance. Folding my own thoughts then into those of the theorists that I reference is one means of extending the literatures on space, body, affect and clown—a process that continues across all of the chapters of this dissertation.

In Chapter 3 ‘Rhizomes and red noses: methods and mess’ I turn to the rhizome as a structuring mechanism for my research methods. The chapter begins by first relating the ‘high’ theory of Deleuze to research methodologies (Coleman and Ringrose 2013) arguing that methods of data gathering must be grounded within a philosophical framework. After a discussion of multiplicity, heterogeneity and connectiveness as they relate to both the trickster (Kamberelis 2003) and the rhizome (Stagoll 2005), I describe the nodes of methodological engagement (data gathering) as part of a rhizomatic assemblage. The nodes of methodological engagement—the City of Toronto, the affects of Richard Pochinko (1946-1989), (auto)ethnography and interviews, stop-motion photography, and materialities—take the shape of a rhizome, and offer a framework through which the tensions inherent in conducting affect-based research can be explored. There is a clear linkage between the nodes of methodological engagement and the discussion within the body chapters. For example, (auto) ethnography and interviews are prominent in Chapter 4 ‘Sending in the clowns’ while the City of Toronto is clearly present in Chapter 5 ‘Colouring the City: black, white and red’. The exception is the ‘clown clutter’ (see section 3.4.5 in Chapter 3), the materialities of clown collected over the course of this research. These materialities—show flyers, business cards, objects, texts—are instead threaded throughout the dissertation, incorporated at the end of each

chapter playing an important supportive role that affects the overall complexity of this project. I begin by including the material becomings related to my own clown that I discovered with the guidance of clown teacher Helen Donnelly in 2009.

The transition from the more theoretical and methodological aspects of the project to the empirical is in Chapter 4 ‘Sending in the clowns’ where I call forth the clowns of my research sample using the international circus theme “Yah-dah dah-dah-dah-dah, Yah-dah dah-dah, Yah-dah dah-dah-dah-dah, Yah-dah dah-dah... .” The chapter proceeds with a roll call of clowns. From twenty-one interviews with professional theatrical clowns my research sample expanded to include forty-six clowns. This is because many individuals have more than one clown. I present each of the multiplicities as a rhizome that includes the individual and then each of their clowns, buffon and hybrid characters, including those clowns who are no longer used in performance and have therefore ceased to grow and form connections. The clown rhizomes are categorized as educational, simple, complex and duo configurations. These rhizome configurations emerged from the interview data and allowed the various forms of multiplicity to be categorized.

Chapter 5 asks ‘*What is black and white and red all over?*’ In ‘Colouring the City—Black, White and Red’ I draw on Deleuzian ideas about collapsing systems and using the colours black (*nigredo*), white (*albedo*) and red (*rubedo*) I consider the relationship between the late Richard Pochinko and the City of Toronto by bringing together affect theory, alchemy and analytic psychology. Clown through mask does not attach any specific dogma to individual colours because clowns do not work with pre-conceived philosophy (Coburn and Morrison 2013). I use the colours black, white and red

because I employ Deleuzian understandings of extensive and intensive space, which are drawn from thermodynamics (DeLanda 2005), and consider how intensifying clown activity affects the extensive boundaries of the city. Readers can literally fold together a map of city, a commissioned work of art by artist Jillian Bunting that collapses distances, geographic scales and temporalities. It is argued that geography—urban or otherwise—for the clown is a complex folding and turning of space-time. This chapter also includes accounts of the dream visions of Richard Pochinko. The dreams are of central importance to the clown community as they formed the basis for the development of the Pochinko (or clown through mask) technique.

In Chapter 6 ‘Shapeshifting: Foldings between human and clown’ I contribute to literature (Deleuze and Guattari 1988; Parker-Starbuck 2006; Coleman 2008) both within and outside geography by considering the becoming(s) of clowns and spaces. I ponder ‘*How many clown bodies does it take to screw in a light bulb?*’ as I consider the affective capacities, relationalities and transformations of bodies-becoming-human and bodies-becoming-clown. The qualitative shapeshifting of the body as it transitions from human to clown is, I argue, a complex (in)folding of space and objects. With this in mind I consider the ‘folding of bodies’ (Malins *et al.* 2006) and spaces, the folding of forces and the process of subject formation. The folded body is textured by affects and desires and I look to my interview data for examples of bodies that are textured by the (in)folding of space. Finally the chapter looks at the gestural slippage between the body-becoming-human and the body-becoming-clown, those moments where bodies are folded together and move together.

## 1.4 The Red Circle and The Square

The concluding chapter ‘Turns and Folds: The squaring of the circle’ again alludes to the transformative language of alchemy where the circle—spiritual, irrational and emotive (Jung 1953)—is the clown. The square meanwhile corresponds to that which is earthbound, rational and logical—the discipline of geography. Opposites and contrasts, such as the circle and the square, are important for clowns. The clown is at once powerful and weak; sacred and profane; funny and tragic. In Chapter 7, I consider the original chaos of an affective geography of clowns and how it was dissolved into four elemental concepts—space, body, affect and clown—which through a process of folding and turning have been (re)combined into something unified and cogent (clear, logical, cohesive—an affective geography of clowns). Squaring the circle I consider the broad and specific contributions of this project both within and outside the discipline of geography. Often affects can only be understood and named after they have occurred. As such, I largely leave discussion of the significance, contributions and particular ways that the research questions were addressed until the concluding chapter.

The project begins, however, with a red circle, a red clown nose. I picked up a foam red clown nose at one of the Cirque du Soleil’s boutiques while attending the Association of American Geographers conference in Las Vegas, Nevada in April of 2009. I picked up a clown nose because, not unlike many of the participants in this project, I have always been drawn to the clown. My longstanding interest in the clown eventually led me to propose it as a topic for my PhD research. As you read this dissertation I hope that you allow the clown to affect you, that you are captivated by its potency and that you

are inspired by possibilities that the clown affords us as individuals, and as geographers, possibilities which begin by holding a small red circle, a transformative red clown nose.





Figure 1.1 Discovering Clown Clutter.  
 Images photographed or scanned by Dylann M. McLean. Used with permission.

## **Chapter 2: Lines of Becoming: Theorizing Space, Body, Affect and Clown**

### **2.1 Theories and Rhetoric's: the Rhizome and the Fold(s)**

The purpose of this chapter is to present the theoretical and rhetorical (un)folds which together allow for the affects of the clown to be considered within contemporary human geography. These are the theoretical and rhetorical beginnings—plateaus—that do not fix thoughts in place but rather allow knowledge to grow at different speeds, spreading out horizontally as a rhizome. Gilles Deleuze and Félix Guattari (1988) offer an ungrounded twist on the historic tree of knowledge metaphor with their rhizomatic thinking.

A rhizome is a complex root system with nodes and internodes spreading out horizontally and growing at different speeds. Deleuze and Guattari (1988, 25) note that “[a] rhizome has no beginning or end; it is always in the middle, between things.” Audrey Kobayashi and Linda Peake (2008) argue that the rhizome provides a useful metaphorical tool for geographers to think about the ways in which knowledge is materialized. While their account is specific to feminist geography and the multiplicity of perspectives included within the sub-discipline, outside of the feminist domain the rhizome is a powerful tool through which epistemologies can be ordered (Doel 2000; Kobayashi and Peake 2008; Colman 2010; Dovey 2010). For Deleuze and Guattari (1988) the horizontally extended rhizome ‘maps’ the processes of networked, relational and transversal thoughts without fixing the flow of thoughts to a single point. Having no fixed point does not mean that thoughts are without grounding, rather that the anchoring of

thoughts includes a multiplicity of beginnings and conceptual relationships (Crouch 2010).

Using this conceptualization of the rhizome as their guiding principal, Deleuze and Guattari (1988) argue that the multiple lines of becoming within the rhizome structure form plateaus of intensity (thoughts) made up of aggregate connections and folds (Bonta and Protevi 2004). Interpreting the work of Deleuze and Guattari, Colman (2010, 233) maintains that “[a] rhizomatic plateau of thought... may be reached through the consideration of the potential of multiple and relational ideas and bodies.” Importantly for the current study, the intensities of the rhizome plateaus are non-hierarchical and remain continually in transformation. To think rhizomatically is to reveal the multiple ways you can approach a thought or, as in the present discussion, reveal the multiple ways into research—the theoretical and rhetorical beginnings—of clowns in contemporary human geography. These theoretical and rhetorical beginnings are—space, body, affect and clown<sup>1</sup>—and what follows are plateaus of thought that can be read, not unlike Deleuze and Guattari’s (1988) *A Thousand Plateaus*, in any order. The plateaus are not meant to be a review of the geographic literatures; rather, they offer a tracing of the multiple theoretical lines of becoming that connect—when folded together—the concepts and movements of space, body, affect and clown. Some of these lines of becoming may fold into or out of geography. This chapter, however, is about theoretical and rhetorical starting points and plateaus full of folds.

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<sup>1</sup> While clown might seem to many to be a different kind of concept—especially when paired with the weighty, space, body and affect—I contend that the clown belongs alongside the trinity of beginnings. Clown here is the quaternary or fourth of three (See the collected works of Jung (1955; 1973)). The addition of the fourth is what allows for transformation because four is an archetypally significant number. We have four seasons, four elements and four compass directions (Snowden 2010).

Foldings. Another of Deleuze's key concepts is that of the fold (Doel 1996; Conley 2005; Malins *et al.* 2006). Although specifically developed within two texts, *Foucault* (Deleuze 1988) and *The Fold: Leibniz and the Baroque* (Deleuze 1993) the 'fold' or 'folding' occurs throughout Deleuze's work (O'Sullivan 2005). Folding his own thoughts 'into' the thoughts of another is one of Deleuze's mechanisms for developing alternative ontologies and epistemologies (Conley 2005; Malins *et al.* 2006). For now, following Conley (2005, 170), I take the Deleuzian fold "as a figure and a form bearing almost infinite conceptual force." With the idea of force in mind, I use the fold as a way of presenting the theoretical lines of becoming, noting the various foldings and unfoldings of each of the theoretical and rhetorical problems—space, body, affect, clown. I contend that space, body, affect and clown—are theoretical and rhetorical problems as much as they are philosophical issues. I make this assertion because space, body, affect and clown are each folded into a broad range of academic and non-academic literatures where they are figured, constructed, written and problematized (Jones 1984; Enterline 2000; McManus 2003; Omhové 2007; Robb 2007; Gregg and Seigworth 2010; Reder and Morra 2010; Cloebrook 2011; Hughes 2011; Bell and Goodwin 2012; Prentki 2012). Deleuze (1993, 8) states that "[f]olding-unfolding no longer simply means tension-release, contraction-dilation, but enveloping-developing, involution-evolution." In highlighting the foldings of these rhetorical and theoretical problems, I am tracing their affects and locating Deleuzian or Deleuze and Guattarian (Deleuzoguattarian)<sup>2</sup> thought within academic rhetoric and geographic thinking.

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<sup>2</sup> The term 'Deleuzoguattarian' (Bogue 1989; Doel 1996) is used to identify work that has emerged from the collaborations between Gilles Deleuze and Félix Guattari. I use the

The plateaus of thought—space, body, affect and clown—that I construct in the proceeding sections of this chapter are the affects of each of the beginnings. Although each beginning is significant to my research, I see the plateaus as the ‘background hum’ (Anderson and Harrison 2010). “Our conscious reflections, thoughts, and intentions emerge from and move with this background ‘hum’ of ongoing activity” (Anderson and Harrison 2010, 7). The plateaus therefore are simple tracings of the lines of becoming, and while the concepts that I fold together exist, in their first iterations, as silos, I relate them to each other and complicate them in origami sections following each plateau. I started with a space-centric arrangement of the plateaus, to ground this research firmly within geography but I could have begun anywhere and the configurations (Figures 2.1-2.1.4) offer readers a visual reference for alternative readings of this chapter. These alternative readings, while they might begin in other academic disciplines such as theatre (where the clown is often housed) or philosophy (the realm of affect theory), invariably bring one back to the discipline of geography. Because, well, I’m a geographer.

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term to denote their co-authored works and the contemporary emerging body of work that their collaborations have inspired.

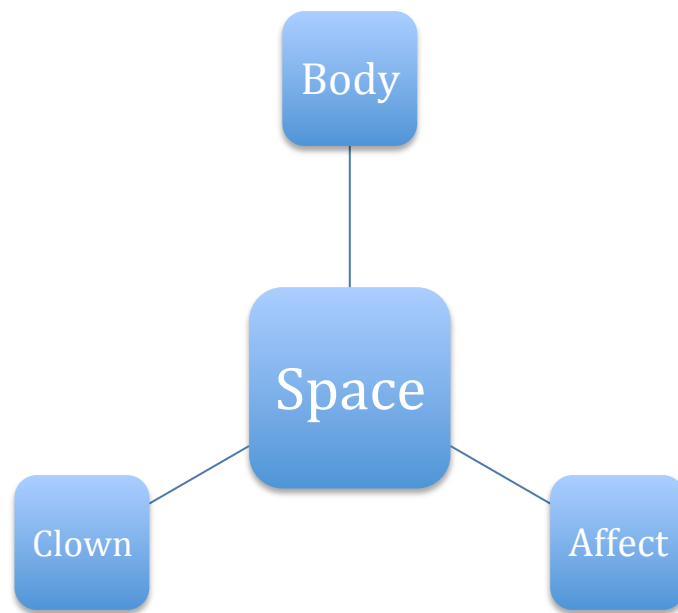


Figure 2.1 Existing Configuration of Concepts

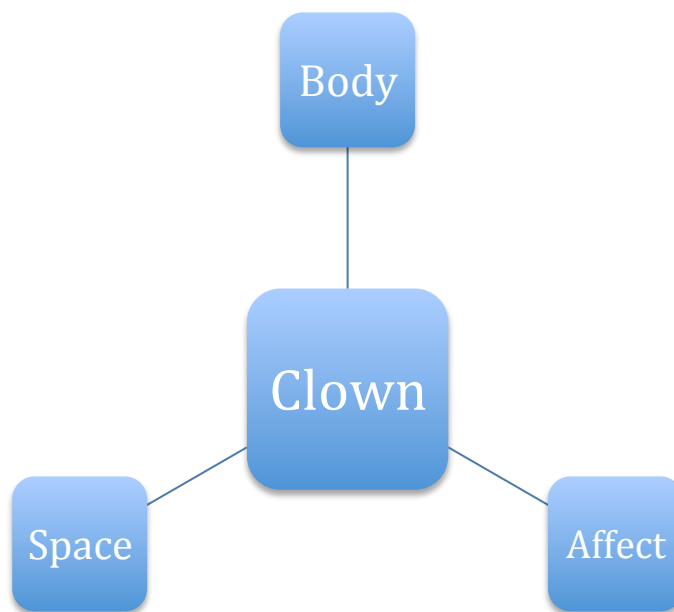


Figure 2.1.2 Clown Centric Configuration

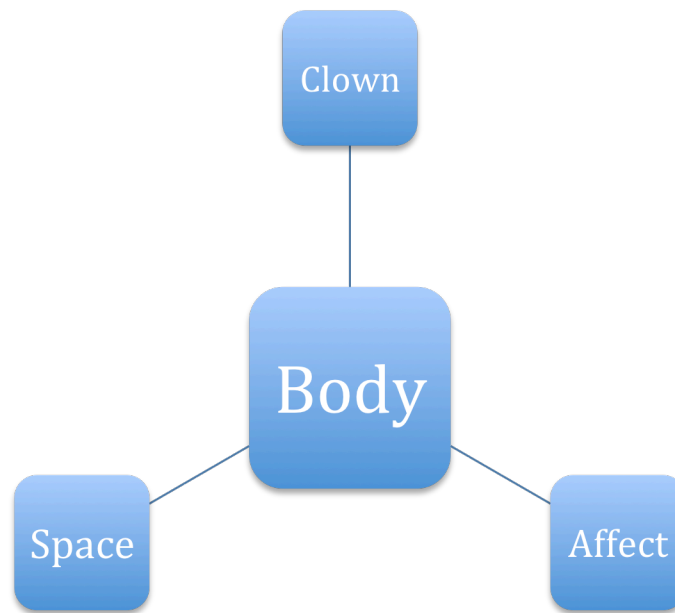


Figure 2.1.3 Body Centric Configuration of Concepts

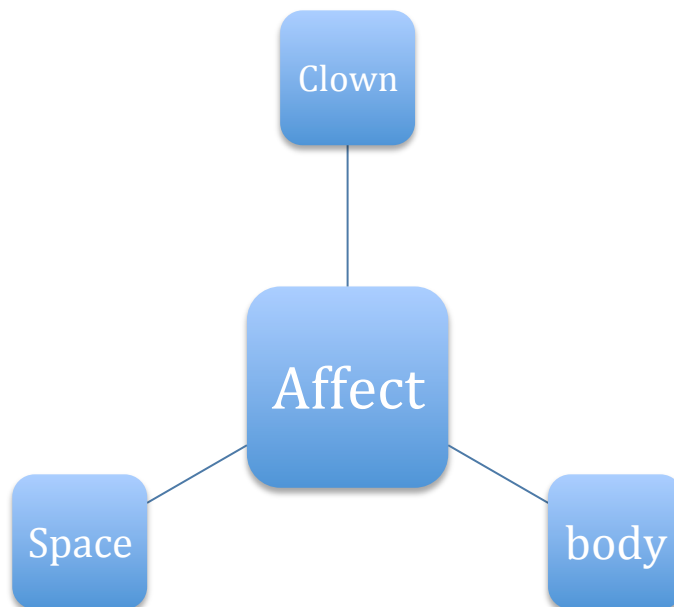


Figure 2.1.4 Affect Centered Configuration of Concepts

After placing Deleuzian thought on space, body, affect and clown, I can then pleat (double or multiple fold) the rhetorical problems together and locate the beginnings of my research. The pleats fold together the theoretical and rhetorical problems and my own

thoughts and research, which I present in origami sections following each of the plateaus. In constructing the origami sections, I take the fold literally since the theoretical and rhetorical beginnings—space, body, affect, clown—are a collection of underlined and highlighted phrases, and a multitude of pages folded over pages.

## **2.2 From space to spacings: folding(s) and Geography**

‘Geographia’ literally translated from Greek means ‘to write the Earth’; the production of geographic knowledge can therefore be linked with ways of knowing geographic space. In historical and Kantian terms, geographic space is bound up with notions of representation (Hartshorne 1939; 1958; Massey 2005). Geographer Doreen Massey (2004, 20) asserts that the notions of spatial fixation and representation are “[a]n old association; over and over we tame the spatial into the textual and the conceptual; into representation.” Space, in this historical sense, can be thought of as universal of existence. Space is an external coordinate, an empty grid of points. Space is stagnate, an unmoving container. Within this static ‘container space’, people and objects exist and events occur. Space is absolute and, drawing from Kantian traditions, history or time is separate from geographic notions of space. The separation of time from space resulted in the privileging of time and concomitant subordination of space within the social sciences (Massey 2005; Merriman 2011). Richards *et al.* (2004, 327-328) note that “[t]here have been arguments for a distinction between space and time, implying that there is something qualitatively and conceptually different about these dimensions of existence, with space imposing a static representation, and time imparting dynamism.” Time is



change, movement, and history. It is dynamic and malleable. Space on the other hand, is a site of stasis and stagnation; it is immobile and unchanging (Richards *et al.* 2004).

*Fold.* Spatial science folds in the quantitative revolution. Here physical space can be abstracted with mathematical space. Geography is a spatial science, becoming statistical models. Responding to the simple static Kantian interpretation of space is the slightly more flexible spatial science (Haggett 1965; Smith 1984). This is a relative space that requires a more complex geometry (Hubbard *et al.* 2002; Massey 2005; Harvey 2007). Spatial science is logical and positivist and is focused on the interactions between places and the diffusion of objects or cultures (Crang 2005). Complex geometries are folded together with time. Space-time here becomes a four-dimensional coordinate system (Harvey 1969; Richards *et al.* 2004; Merriman 2011). Space and time are finite constraints on individual paths and patterns of socialization (Hägerstrand 1973). The goal of this new geography is to expose the intrinsic spatial order of the world.

*(Un)Fold.* Spatial science folds in the qualitative revolution and geographers question the objectivism of spatial science. By folding in the ideas of qualitative revolution, geography unfolds as a discipline and begins to embrace developments within the social sciences. This broadens understandings of space so that they become relative and relational. Space becomes structured space, a collection of simultaneous equations. Many early attempts at re-theorizing space and society are attributed to geographers David Harvey (1973) Doreen Massey. Space here can be material as well as imagined or symbolic. This structured space offers geographers a mechanism for understanding how collective symbolic or cultural orders operate. Despite this more flexible understanding of

space geographers are still primarily focused on issues of representation (Hubbard *et al.* 2002; Anderson and Harrison 2010).

*(Un)Fold.* Following on the successes of David Harvey's (1973) engagement with the work of Karl Marx and Henri Lefebvre, 'New Cultural Geographers' continue to fold in the work of major thinkers drawn from the broader social sciences. Key thinkers include Michel Foucault, Michel de Certeau and Jacques Derrida; however, 'New Cultural Geography' also draws from feminist theory, post-colonial theory, psychoanalysis and post-structuralism (Bonta and Protevi 2004). With "[a]n ever more extensive engagement by geographers with other social science and humanities disciplines" (Anderson and Harrison 2010, 3), geographers begin to challenge the separation between symbolic order and the situations within which this order is realized. Here the work of Henri Lefebvre (1991) is particularly useful for geographers as he insists that the production and the theorizing of space be grounded within everyday practices. With this in mind, Lefebvre's (1991) oft-cited book, *The Production of Space*, offers geographers an alternative to the mainstream academic Marxism of the 1960s providing a counter-argument to the use of spatial metaphor within structural Marxism and post-structural literatures (Merrifield 1993; Simonsen 2005; Hubbard 2006).

Lefebvre (1991) emphasized the social production of space and distinguished between three forms of space: spatial practices (everyday routines), representations of space (images and discourses that order space), and spaces of representation (created bodily). The three forms of space are held in a trialectic relationship that "emphasizes process, movement, flow, relations and, more particularly, contradiction" (Merrifield 1993, 517). The term contradiction here is utilized in a relational sense where one part of

Lefebvre's triad can be both supportive of, and undermining to, the whole (Merrifield 1993). Lefebvre's trialectic model is helpful when thinking about the geographies of clown, as is Lefebvre's work on rhythm analysis and gesture (Lefebvre 1992; Simonsen 2005). The writing of Lefebvre continues to influence the way that human geographers write about the production of space; in particular, the work of Lefebvre has provided one avenue for geographers to think about relationships between human bodies and space, but this is only one possible avenue for addressing this relationship (Simonsen 2005).

Rhythm and gesture are both concepts that are present within Deleuzian affect philosophies and because of this, Lefebvrian conceptions of space and in particular the transformations of space by the clown contained by my chosen theoretical approach.

Like Henri Lefebvre, French philosopher Michel Foucault makes a significant contribution to geography by reinforcing the centrality of space to understanding the organization of society and the power relations within it (Soja 1989; Johnson 2006; 2008; Crampton and Elden 2007; Philo 2012). In a published lecture, Foucault (1986, 22) writes that the twentieth century is an epoch of space,

We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the side-by-side, of the dispersed. We are a moment, I believe, when our experience of the world is less that of a long life developing through time, than that of a network that connects points and intersects with its own skin.

Foucault also divides social space into three parts, which can only exist in relation to each other: real space; heterotopias; and utopias. The concept of heterotopia describes spaces

that exist in a schism between real space and utopian spaces. Utopian spaces cannot exist as real concrete spaces, rather they function as unattainable sites of perfection.

Heterotopian spaces on the other hand may be real. Utopian and Heterotopian spaces are contrasted with the real space of society. Heterotopian space contrasts with ideas of utopia as rendered by Bakhtin (1968) and Lefebvre (1991) both of whom position utopia as a kind of possible-impossible (the not-yet become). Additionally, heterotopia undermines and unsettles space by contesting utopian forms of resistance and transgression (Johnson 2006). Heterotopias are explained by Foucault (1986, 24) as “[s]omething like counter-sites, a kind of effectively enacted utopia in which... all other real sites that can be found within culture are simultaneously represented, contested, and inverted.” Heterotopias are spaces of transgression, juxtaposition and illusion. The purpose of heterotopia for Foucault is to create a space of illusion that is for the Other. It is often compared to a mirror that reflects society onto itself, making the real seem unreal as it re-presents, inverts and contests real social space. The concept of heterotopia would have real resonance with the space of the clown if it were not for Foucault’s inattention to (positive) affects (see Thrift 2007). The Deleuzian reading of Foucault (1988) is better suited to a consideration of affect and the practices that make up clown space (Thrift 2007; Philo 2012). Nonetheless with the folding in of theorists such as Lefebvre and Foucault, geographers (see Doel 1996; Dewsbury 2003; Shaw 2012; Thrift 1996; 2007; 2008) begin to critique notions of representation and move further “[a]way from the Kantian perspective on space— as an absolute category— towards *space as process* and *in process* (that is space and time combined in becoming)” (Crang and Thrift 2000, 3).

The work of geographers Doreen Massey (2005) and Nigel Thrift (2008) is particularly influential with regards to unfolding our understandings of space towards becoming.

*Fold.* Drawing on the work of Deleuze and Bergson, Doreen Massey (2005) makes a case for non-Euclidean conceptualizations of space. What this non-Euclidean thinking means for geographers is that the concept of space is opened up to greater possibilities. Massey suggests that the opening up of space as an idea and, in a grounded sense, as spatialization(s) is premised upon three key post-structural propositions:

*First*, that we recognize space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny. (This is a proposition which will come as no surprise to all those who have been reading recent Anglophone geographical literature.) *Second*, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity. Without space, no multiplicity; without multiplicity, no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space as co-constitutive. *Third*, that we recognize space as always under construction. Precisely because space on this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far (Massey 2005, 9).

In basing the opening up of space on the above propositions, Massey (2005) folds together the post-structural tendencies present in human geography with the post-Newtonian spatial concepts that have influenced physical geography (see also Massey 1999). While seeking to develop spatial theory that bridges human and physical geography is an admirable project, it is Massey's emphasis on space-time as relational and relative that is of particular relevance here. Richards *et al.* (2004) note that geographers considering the relationship of space and time have more recently espoused Einstein's relativistic conception of space-time. "This preference in part arises because, in a postmodern view<sup>3</sup> of space-time, the relativistic reading appears to destabilize the rigidity of the classical formulation" (Richards *et al.* 2004, 328). Geographer Peter Merrimen (2011, 2) cautions that the attempt by geographers such as Massey not to hold the arguments on space and time made by physicists or mathematicians as sacred, the centrality of space and time (or time-space) within "[c]ontemporary geography reflects the all-pervasive power of Western science and specific strands of modern philosophy on our theories of life and worldliness." Arguably the geographies of space-time and time-space are still measureable with the application of Western science. Space-time (or spacetime) is both plastic and abstract, meaning that it can sometimes be a plotted point not unlike Kantian container space. However, space-time is also moving and becoming. This mobility—space becoming—is the way affect-based geographies might conceive of

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<sup>3</sup> As a scholar who is becoming Deleuzian and writing about the affect potential of the clown situating myself philosophically makes me feel uneasy—I am at once, after Deleuze and Guattari, a radical constructivist, a post-modern, a post-structuralist and after the clown ultimately an anti-structuralist. I consider scholarship, like one's personal identity, as something always becoming.

space. This means that spacing is both a way of being and an action. With this postmodern and poststructural understanding, spatiality is the result of time-space compression. Time-space is a relative and relational space “[s]ocially produced through chains of actions and perpetually twisted and pleated, and thus always fluid and unstable” (Warf 2011, 438). Time-space is space-time opened up. Marcus Doel (2000, 126) notes “[t]he basis of poststructuralist spatialization can be stated very simply: the minimal element is not the enclosed, charged, and polarized *point*, but the open *fold*; not a given One, but a differential relation; not an ‘is’ but an ‘and’.” A multiplicity.

For Massey (2005), the static contemporaneity of geographic space has been replaced with the dynamic simultaneity of multiplicity. “As well as injecting temporality into the spatial this also reinvigorates its aspect of discrete multiplicity; for while the closed system is the foundation for the singular universal, opening that up makes room for a genuine multiplicity of trajectories, and thus potentially of voices” (Massey 2005, 55). The connections between space-time as the open ‘fold’ (see Doel 2000) and the multiplicity are key for our Deleuzian understanding of space because as Buchanan and Lambert (2005, 7) note “[t]he logic of space would be that of the multiplicity itself.” This is an understanding of space-time/time-space that finds resonance beyond the work of Deleuze or Deleuze and Guattari in Merleau-Ponty’s (1968) *The Visible and The Invisible* as well as in the work of geographer Nigel Thrift (2008).

*Fold.* In an effort to re-conceptualize space, time, and place as multidimensional, Thrift (1983, 1996, 2008) approaches time and space as locational and experiential while advocating for a critique of representation which he has termed non-representational theory. Anderson and Harrison (2010, 5-6) note,

[t]hat non-representational theory inherits a number of the key insights of New Cultural Geography; that representation matters, that social order is not immutable, and that signification connects to extra-linguistic forces. However,... it inherits by rearticulating these insights, framing them otherwise.

The re-articulation of New Cultural Geography's insights that Anderson and Harrison (2010) identify within the work of Thrift is actually Thrift folding New Cultural Geography into non-representational theory. With his non-representational theory, Thrift (2008) proposes a geography of 'what happens', thereby further abstracting space from Euclidean and Newtonian conceptualizations towards a construct that is dynamic, fluctuating, and unfolding.

While Thrift's contribution to the project of affective geography is substantial, the sophisticated language that he uses is not easily penetrated. In the use of specific vocabulary, Thrift (2008) is not alone; he is simply developing a language for affective geography that extends out of the very dense work of Gilles Deleuze and Félix Guattari. Several 'buzz words' can be identified across Thrift's collected works and within the work of other affective geographers<sup>4</sup> (e.g., Brown 2008; McCormack 2003; Merriman 2011). Affective geographers have taken words such as 'being', 'becoming',

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<sup>4</sup> Literature from geography (e.g., Brown 2008; McCormack 2008; Pile 2010; Kidder 2012) tends to refer to the 'geography of affect'; 'affectual geographies'; and 'affective geographies' without the authors providing readers with specific definitions of how affect and derivatives apply to their work. I tend towards the term 'affective geography' rather than 'geographies of affect' because I feel that 'affective geography' folds my own capacity to affect and be affected into the affects that I study. To put this another way, I take 'affective geography' to mean that the researcher is aware of their own affective capacity and because of such awareness the research and writing may blur subject-object relations.



‘phantasmagorical’, ‘cahosmos’, and ‘incorporeality’ from the work of Deleuze and Guattari as well as Brian Massumi (2002) and adapted them for use within discussions of space and action. The vocabulary of affective geography has helped to shift our understanding of space away from Newtonian and Euclidean conceptualizations. Thrift (2008) and others (e.g., McCormack 2003; Brown 2008) have disrupted the neat relationship between “the spatial and the fixation of meaning” or representation (Massey 2005: 20), in part by shedding the language of representation. Without subscribing to established ‘representationalism’ (Lorimer 2005), geographers (e.g., Ashmore 2011; Doel 2000; McCormack 2003; 2008; Pile 2010; 2011; Thrift 2004) are able to focus on the processes and movements at play in space or affects.

### **2.2.1 Origami: Deleuze’s Space and Geophilosophy**

Deleuze and Guattari’s (1998) work is cross-cut with geographical and geological terminology. This, as Bonta and Protevi (2004, 9) note, “[i]s no accident and is neither poetic metaphor nor frivolous word play.” In fact, part of Deleuze and Guattari’s (1988) larger project is to redefine and reorient philosophy to make it more materialist and spatial. In offering up a geophilosophy, Deleuze and Guttari afford both philosophy and geography the opportunity to break free from the conceptual gridlock of postmodernist thought (e.g., structure, agency) by offering a much broader understanding about the status of language and semiotics (Bonta and Protevi 2004). For contemporary human geographers, Deleuze’s writings offer an opening to think of space as something that is always moving, an imminence that is “[r]eal but not always actual” (Dewsbury and Thrift

2005, 90). This is space in becoming—spacings.

The term spacings is used to emphasize the becoming of space through non-linear, abrupt transitions and affects. Spacings include the intense moments and encompass the influences of the more-than-human (Crouch 2010b). Deleuzian spaces and geographies are virtualities, events and singularities. Deleuze and Parnet (1987, 2) write that “[b]ecomings belong to geography, they are orientations, directions, entries, and exits.” Professor of architecture and urban design, Kim Dovey (2010) argues that Deleuzian theory has the potential to allow geographers to understand space (as a becoming of place) in experiential and material ways. Whether smooth or striated, nomadic or sedentary, actual or virtual, de-territorialized or re-territorialized, Deleuzian spaces are only ever imminent and partial (Bonta and Protevi 2004; Buchanan and Lambert 2005).

In contrast to the trialectic models of space put forward by Lefebvre (1991) and Foucault (1986) respectively, Deleuzian or Deleuzoguattarian space is measured in degrees of smoothness and striation (Conley 2005). Striated space is filled “with lines of divide and demarcation that name, measure, appropriate and distribute space according to inherited political designs, history or economic conflict” (Conley 2005, 262). Striated space is where identities and spatial practices have become stabilized in strictly bounded territories with regulated spatial practices and socially controlled identities. Identities and spatial practices are stabilized in striated space. Striated space is very much the space of the state. In contrast, smooth space is boundless and continuously various with an absence of boundaries or joins. Without lines of demarcation, smooth space is often haptically (using the sense of touch or proprioception) and sensorially perceived. It is heterogeneous rather than homogeneous. Deleuze and Guattari (1988) refer to smooth

space as the space of the nomad<sup>5</sup>. Smoothness implies a certain slipperiness of movement where one can slide seamlessly from one identity or image to another—becoming. In smooth space, stable territories are erased and new identities and spatial practices are made possible. Smooth space is the space of intensive processes, of assemblage, of difference and repetition. Some scholars (Semetsky 2003; Conely 2005) note that smooth space is often associated with the unconscious because it is often comprised of zigzagging lines of flight rather than neatly stratified roads.

Deleuze and Guattari (1988) dedicate a chapter of *A Thousand Plateaus* to the discussion of models that explain the relationship between smooth and striated space. The models include; the technological model, the musical model, the maritime model, the mathematical model, the physical model and the aesthetic model. Deleuze and Guattari (1988) put forward the models of spatial relations because they want to complicate the simple binary between striated space and smooth space. They note (Deleuze and Guattari 1988, 474),

[n]o sooner do we note a simple opposition between the two kinds of space than we must indicate a much more complex difference by virtue of which the successive terms of the oppositions fail to coincide entirely. And no sooner have we done that than we must remind ourselves that the two spaces in fact exist only

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<sup>5</sup> Nomad is a concept with a significant philosophical lineage. Deleuze and Guattari (1988) discuss nomad at length in *A Thousand Plateaus*, I mention nomad here only as it relates to nomad space or smooth space. Discussing the use of the nomad concept by Deleuze and Guattari (1988), Claire Colebrook (2005, 187) notes that nomadic space is smooth space “[n]ot because it is undifferentiated, but because its differences are not those of a chessboard (cut up in advance, with prescribed moves); the differences create positions and lines through movement.” Smooth nomadic space is the space of the clown.

in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space.

Deleuze and Guattari (1988, 500) continue with reference to their interest in process,

[w]hat interests us in operations of striation and smoothing are precisely the passages or combinations: how the forces at work within space continually striate it, and how in the course of its striation it develops other forces and emits new smooth spaces. Even the most striated city gives rise to smooth spaces: to live in the city as a nomad, or as a cave dweller. Movements, speed and slowness, are sometimes enough to reconstruct a smooth space. Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or displaced in them, and life reconstitutes its stakes, confronts new obstacles, invents new paces, switches adversaries.

The complex relationship between striated space and smooth space and Deleuze and Guattari's (1988) interest in process is contained within the term 'spacing'.

Geographer and artist David Crouch (2010) has picked up the term spacing from Deleuze and Guattari (1988) and uses it to focus on the virtualities of space, time and becoming. He notes that (2010, 6):

[s]pacing always occurs and does not exist as materiality, bundles and moments of the feeling of space occur to individuals who can try and hold down a notion of its

material and metaphorical character to reflect our grasp of life, things, spaces and identity.

Crouch goes on to suggest that spacing encapsulates notions of potentiality. “[S]pacing has the potential, or in their [Deleuze and Guattari’s] language *potentiality*, to be constantly open to change; becoming rather than settled” (Crouch 2010, 12). Spacing also speaks to the liminal qualities of space because “[s]pacing occurs in the gaps of energies amongst and between things; in their commingling” (Crouch 2010, 12). Folding in Deleuzoguattarian concepts, Crouch (2010) outlines his notion of flirting *with* space suggesting that we engage with space both concretely and abstractly as imagined or energetic engagements (projection of affect) which may include other-than-human influences. Although I agree with Crouch’s (2010) engagements with Deleuze and Guattari on a theoretical level I find the metaphor of flirting to be an awkward fit. The clown can be flirtatious but its affect on space involves a much more direct and sustained (and serious), if sometimes latent, process of folding-with spaces and people than can be adequately encapsulated in the term flirting.

I contend that the presence of clowns in either concrete or abstract space enables us to engage with space in creative, energetic and sensorial ways. I interpret spaces and spacings drawing on Deleuze and Deleuzoguattarian theory as well as on other scholars (e.g., Massey 2005; Thrift 2007; Crouch 2010) in two ways. First, I distinguish between clown and non-clown space. I contend that clown spaces are smooth—sensorial, boundless and various. Non-clown space, on the other hand, is layered with a multitude of signs and codes that regulate human behaviours and affects. Second, I look at the

process of spacing and focus on the structural elements of the process—the fold and the turn. I see spacing as a folding because the process of creating a space in both the virtual and actual sense involves an adding or subtracting, a recalling or suppressing. These additions or subtractions or re-callings or suppressions that occur are also foldings and re-becomings of space. Each individual actor or object within a space is a potential re-folding and re-becoming. Therefore the foldings of space can be multiple and shift with different affects. As space and spacing is a co-constituted assemblage (Bonta and Protevi 2004) the folding of bodies into space and space into bodies is not unique to the process of creating clown space. Where the process of creating clown space—spacing the clown—is differentiated from other kinds of spacings is in the turn.

My choice of the term ‘turn’ to specifically denote clown spacings, is not accidental. Rather, I am drawing on language from the practice of clown and from the writing of Deleuze (1993). A clown act is usually called a ‘turn’ and turns are meant to fold the audience into the clown’s world and push them out again with a greater awareness. In clowning, regardless of where the clown is performing (e.g., public or private space; inside or outside; in the theatre or on the sidewalk) the turn functions as a conversation between the built environment, the performer and the audience. In an urban context, through intricate, often gestural, conversation, the city can become a place constantly in motion, as hard landscapes and urban bodies merge and separate. Here the extensive boundaries of space become porous as intensive processes (re)shape spaces and bodies. Where the general public might see a lamppost, a clown may see a climbing apparatus, thereby unsettling conventional notions of materiality within the city (Frers and Meier 2007). The oscillating space of the clown turn opens up a space for spectators

to re-evaluate their own ideas about geographic spaces and their usage of it, thus re-configuring both individual and collective cognitive mappings of city spaces (Kitchin and Blades 2002).

The turning motion of spacing is also of central importance in Deleuzian thought. Discussing Baroque physics whose goal is curvilinearity, Deleuze (1993) focuses on the three fundamental notions proposed by philosopher Gottfried Leibniz—the fluidity of matter, the elasticity of bodies, and the motivating spirit as mechanism. I contend that these three fundamental notions find resonance in the structure, function and spirit of the clown turn and concomitantly with curvilinear notions of time-space as in the work of Doreen Massey (2005) and Nigel Thrift (2007). Deleuze notes (1993, 4-5),

[m]atter would clearly not be extended following a twisting line. Rather, it would follow a tangent. But the universe appears compressed by an active force that endows matter with a curvilinear or spinning movement, following an arc that ultimately has no tangent. And the infinite division of matter causes compressive force to return all portions of matter to the surrounding areas, to the neighboring parts that bathe and penetrate the given body, and that determine its curvature. Dividing endlessly, the parts of matter form little vortices in a maelstrom, and in these are found even more vortices, even smaller, and even more are spinning in the concave intervals of the whirls that touch one another.

In the context of a clown turn where the script may be abandoned in favour of a playful tangent to be followed within the compressed time-space of the turn, the above passage

and spiral motion begin to take on greater significance. Likewise, as each body in the audience and each object is folded into the clown's world the clown space becomes a whirling maelstrom of matter and affect (Thrift 2004)—a space driven and defined by intensive differences. In Chapter Four 'Colouring the City—Black, White and Red', I fold in Deleuzian ideas of collapsing systems (DeLanda 2005) and look at the intensity of clown activity in the City of Toronto and how the projection of affect onto the city leads to the (un)folding of the city's extensive boundaries. As philosopher Manuel DeLanda (2005, 81) notes, "[w]herever one finds an extensive frontier (for example, the skin which defines the extensive boundary of our bodies) there is always a process driven by intensive differences which produced such a boundary (for example, the embryological process which creates our bodies, driven by differences in chemical concentration, among other things)." The remaining origami sections will focus on the body, on affect and on the clowns' body and their respective roles in the spatial transformation processes (spacing).

### **2.3 The body in Western philosophy and geography: from subject to embodiment**

The body is literally the physical structure of a person comprised of bones, flesh and organs. Bodies, however, are paradoxes not easily contained within concise definitions or by everyday understandings (Pile and Thrift 1995; Longhurst 2000; 2004). Conceptual blind spots for Western philosophy, the human body, as subject, is in the Cartesian thinking of Descartes made up of two opposing characteristics— mind and body or psychology and biology (Grosz 1994; Longhurst 1995; Petersen 2007; Blackman



2008). The body, within the Cartesian tradition, is a subordinate source of interference for the reasonable mind. For geography, even humanist geography, the body is the Other—both denied and desired (Longhurst 1995). Geographer Robyn Longhurst (1995) elaborates on some of the reasons the body is both denied and desired. She relates the position of the body within the discipline of geography to the mind-body dualism in Western culture and states (Longhurst 1995, 99),

[t]he mind has traditionally been correlated with positive terms such as reason, subject, consciousness, interiority, activity and, of course, masculinity. The body, on the other hand, has been implicitly associated with negative terms such as passion, object, non-consciousness, exteriority, passivity and of course, femininity.

Early feminist scholars such as Simone de Beauvoir viewed the female body as something problematic. Women needed to break out of their bodies, transcend imprisonment (McDowell and Sharp 1999). Cultural critic and feminist Elizabeth Grosz (1994, 8) suggests that this body is either “[u]nderstood in terms of organic and instrumental functioning in the natural sciences or is posited as *merely* extended, *merely* physical, an object like any other in the humanities and social sciences.” However, the body is also a riddle. Separate as the body is from the mind, the body can also operate as an automaton, a machine. This body, as Grosz (1994, 9) cautions, “[r]equires careful discipline and training, and as a passive object it requires subduing and occupation”. The body is self-motivating. The body is also complicated. The body is expressive, a

signifying medium (Grosz 1994). As a source of distraction, as automaton and as a conveyor of meanings, the body is naturalistic a biological entity rather than a socially or a culturally inscribed entity (Blackman 2008).

*(Un)Fold.* Understandings of the body as essentially biological can be contrasted with a constructionist understanding of the body. The constructed body is the result of folding(s), layers of cultural symbols, codes and discursive activities folded onto the biological body. Such foldings require an expanded definition of the body that goes beyond the physical structures. Elizabeth Grosz's (1992) much cited understanding of the body is useful here. Grosz (1992, 43) writes,

[b]y *body* I understand a concrete, material, animate organization of flesh, organs, nerves, muscles, and skeletal structure which are given a unity, cohesiveness, and organization only through their physical and social inscription as a the surface and raw materials of an integrated and cohesive totality . . . The body becomes a *human* body, a body which coincides with the 'shape' and space of the psyche, a body whose epidermic surface bounds a psychical unity, a body which thereby defines the limits of experience and subjectivity, in psychoanalytic terms through the intervention of the (m)other, and ultimately, the Other or Symbolic order (language and rule-governed social order).

Understood in these terms, the body is well positioned for becoming through inscriptions and actions. Robyn Longhurst (1995, 101) notes that such socially constructed "[b]odies are considered to be primary objects of inscription— surfaces on which values, morality,

and social laws are inscribed”. The socially constructed body features in the work of theorists such as Michel Foucault, Friedrich Nietzsche and Judith Butler. Here the processes of inscription, marking, scarring and transformation that result in bodies are significant.

By folding cultural signs into the biological body (as subject) cultural categories such as ‘woman’, for example, may come to constitute what they describe (Stallybrass and White 1986). With this in mind, “[e]ven the naked body then cannot be thought of as naked: It is already clothed in and through meaning and power” (Lewis and Pile 1996, 26). Importantly, these bodies have a biological sex and a socially constructed gender and race. In this view, the body is not pre-discursive. Since the linguistic turn of poststructural theory it is understood that the social system within which this body is situated operates as a system of signs (Saldanha 2006). In contemporary human geography on the body, race and whiteness are problematized as specific social constructions (Kobayashi and Peake 2000; McGuinness 2000; Rogers 2012). This is important when considering the performances of clowns, and in particular whiteface clowns, although whiteface (or white face makeup) in theatre and clown traditions can be used to both stabilize and destabilize notions of ethnicity and identity (see Bouissac 1976; Bouissac 2010 for both structuralist and cross-cultural semiotic discussions of the meaning of whiteface in the theatre). The whiteface of the clown is actually used to disrupt the semiotics of emotional expression, thereby disrupting the ability of the audience to interpret the affects of the clown. This is accomplished first by using white to hide facial features and specifically to erase the eyebrows which are needed to be able to read and interpret emotions on the human face. The eyebrows on the whiteface clown are painted onto the face above where the muscles

of the face contract to move the eyebrows—no eyebrow movement, no transmission of emotion—which disrupts the ability of the audience to read the emotions of the clown. Whiteface is not unique to clown or to western European and American cultures, it has been used for centuries in the theatrical and puppet traditions of India, China, Japan, Indonesia, and Australia (Bouissac 1976; Bouissac 2010) where it is used for characters who should not display emotion in public, or who disrupt emotional semiotics (e.g., counter figures). This is important because as geographers Kobayashi and Peake (2000, 394) note,

[w]hiteness is indicated less by its explicit racism than by the fact that it ignores or even denies, racist indications. It occupies central ground by deracializing and normalizing common events and beliefs, giving them legitimacy as part of a moral system depicted as natural and universal. In such a system, whiteness is embodied and becomes desire in the shape of the normative human body, for which ‘race’ provides an unspecified template.

The unspecified normative body-shape that Kobayashi and Peake (2000) argue is one that provides a neat mapping of emotional embodiment, expression, and interpretation. These are all potentially disrupted by the clown and in particular by the whiteface, who without eyebrows to indicate emotion can play with our normative understandings of what is normal. Folding the socially constructed body into geography allowed geographers to consider the ways in which bodies and spaces interact (Longhurst 2004).

*(Un)Fold.* Where constructionist understandings of the body are concerned with the exterior appearances and performances of the body, folding psychoanalytic approaches into understandings of the body shifts the theoretical focus towards the internal and physical capacities (Longhurst 2000). The psychoanalytic body, like the constructed body, is not static. It is a dynamic and complex body (Pile 1996). The body is an origin, relating to father and following feminist readings of Lacan's work (Walkerdine 1995; Bondi 2005) relating to mother. Geographer and psychotherapist Liz Bondi (2005, 439) notes that "[o]ne of the hallmarks of this work is its appeal to unconscious drives—especially libidinal drives—arising within the human organism, at odds with social norms and expectations, and therefore repressed in order to enable and sustain entry into the domain of human sociality". Bondi (2005) further notes that geographers have tended towards a narrow conceptualization of psychotherapy, engaging most often with the Lacanian refraction of Freud's work at the expense of other traditions. Within the post-Lacanian traditions the subject is contained within a body. The subject-body is singular and has a vast psychological interior (Pile and Thrift 1995). The psychological interior may fold outwards towards the body.

*(Un)Fold.* The biological, constructionist and psychoanalytic understandings of the body are concerned with what a body *is* rather than what a body can *do*. Spinoza's question, 'what can a body do?' is very much central to Deleuzian affect theories and non-representational geographies (Deleuze and Guattari 1998; Thrift 2007). For some feminist scholars (e.g., Kirby 1992; Lloyd 1993), folding in the monist and pre-Descartes Philosophy of Benedictus Spinoza into thinking on the body is an opportunity to directly challenge the legacy of Cartesianism (Longhurst 2004; Petersen 2007; Blackman 2008).

Engaging with Spinozist ideas about the body has refolded the body into research centered on notions of embodiment. Lisa Blackman (2008, 10) notes that,

[t]his *felt* body is one that is never singular and never bounded so that we clearly know where we end and another begins. This is a *feeling body* that presents a challenge to the kind of Cartesian dualism that produces the body as mere physical substance. The affective body is considered permeable to the ‘outside’ so that the very distinction between the inside and the outside as fixed and absolute is put into question.

The Spinozist understanding of the body is closely aligned with contemporary conceptualizations of embodiment in feminist geography (e.g., Sharp 2009; Pile 2010) where the mind/body dualism within Western thought is unsettled by exploring the body as lived and experienced (Coffey 2013). Where affect geography differs from contemporary feminist or emotional scholarship in geography is in its consideration of the non-psychological body-subject (Pile 2010; see also Massumi 2002).

For Deleuze and Guattari (1988), an organized body is both affected and affecting. When a body is aware of its numerous affective capacities, it may be termed a body without organs (BwO). This is body as multiplicity (Woodward and Jones 2005). In Deleuze and Guattari’s work, distinctions between subject and object become blurred. This means, therefore that a BwO is not an empty or dead body, but one that is populated by multiplicities. Elizabeth Grosz differentiates the Deleuzian BwO from the psychoanalytic body discussed above, noting that the Deleuzian BwO offers scholars an

affirmative conceptualization of desire:

[u]nlike psychoanalysis, which regards the body as a developmental union or aggregate of partial objects, organs, drives, orifices, each with their own significance, their own modalities of pleasure which, through the process or Oedipal reorganization, bring these partial objects and erotogenic bodily zones into alignment in the service of a higher goal than their immediate, local gratification (the ultimate goal being reproduction), the BwO invokes a conception of the body that is disinvested of fantasy, images, projections, representations, a body without a psychical or secret interior, without internal cohesion and latent significance. Deleuze and Guattari speak of it as a surface of speeds and intensities before it is stratified, unified, organized, and hierarchized (Grosz 1994, 169).

The BwO is distinguished from the organic or essentialist body. The virtual BwO is the reservoir of potential for the actual body. It never belongs to a subject, nor is it the attribute of an object; rather BwO's are the tendency to which all bodies, regardless of their organization, aspire (Grosz 1994). The BwO is not the basis of the Deleuzoguattarian body rather it is a consequence of it (Buchanan 1997) because Deleuze and Guattari replace cause and effect with action and affect. In doing this, Deleuze and Guattari (1988) propose a philosophy of affects and relations. Such a philosophy requires that bodies be considered in terms of their affective and affecting capacity.

The affective body can be actual, as in the organic and organized body or it can be

virtual, as in the BwO. If the body is actual, Deleuze and Guattari (1988) see it as an active and motivated body. They note (1988, 260):

[a] body is not defined by the form that determines it nor as a determinate substance or subject nor by the organs it possesses or the functions it fulfills. On the plane of consistency, *a body is defined only by a longitude and a latitude*: in other words the sum total of the material elements belonging to it under given relations of movement and rest, speed and slowness (longitude); the sum total of the intensive affects it is capable of at a given power or degree of potential (latitude).

The visceral and sensorial actions of this body are therefore an important element in the process of sense making. Sense making here refers to “[p]rocesses which enable the establishment of reflexivity and thus a ‘self’” (Fox 2002, 351). What is important to remember, however, is that the fleeting sensorial information of the body in becoming is not containable within one body. Rather these visceral actions become transversal (Manning 2010). In the Deleuzian anti-*logos* style of writing, transversality refers to assemblages of heterogenous components under a unifying viewpoint. In Deleuzian thought the components do not work out to a totality. The assembled transversal body then is the opposite of the Platonic model of imminence (Bryx and Genosko 2005; Bogue 2007). Deleuze’s way is the transverse way, the in-between.

The in-betweenness of the affective body resonates strongly with the clown who is difficult to define using standard dualisms such as mind-body or human-animal. Massumi



(1992) suggests that to be transversal a body-subject can never be fully embodied in one body. This means that transversal body-subjects have emotions, thoughts, and even forms that are located between. It is important to note here that Pile (2010) and others (see Hayes-Conroy and Hayes-Conroy 2010) consider the body in affective or pre-social terms, but that visceral reactions and sensations are not excluded by thinking in affective terms. In fact the visceral reactions or the sensations of the body can create bridges or boundaries to particular situations (Hayes-Conroy and Hayes-Conroy 2010; Guthman 2008).

### **2.3.1 Origami: Deleuze's body**

Deleuze's collected works include much more than a passing reference to the body. The concept of the body, however, is articulated across his collected works such that tracing the theoretical contours of the body is challenging (Hughes 2011). Only one of Deleuze's (1994) texts, *Difference and Repetition*, deals explicitly with the body. In *Difference and Repetition*, Deleuze (1994) introduces his notion of passive syntheses which can be read as a theory of corporeal drives (Hughes 2011). Likewise, one interpretation of affect is as a kind of psychological drive (Colman 2005; Thrift 2004). The association between Deleuze and the moving and feeling body is, as I mentioned above, further cemented and complicated by his propensity for citing Brauch Spinoza's 'what can a body do?' The frequent referral to Spinoza's dictum is at times misleading because Deleuze uses his selective reading of Spinoza (through Fredirch Nietzsche) as a platform for discussion about reason, affects and nomad thought (Surin 2005; Baugh

2005; Hughes 2011).

In the introductory chapter to *Deleuze and the Body*, Hughes (2011, 5) makes the important observation that “[t]here are many theories of the body, each with multiple connections and applications, each with a different productive capacity, and expanding what the Deleuzian body can do”. This observation is particularly important in light of how Deleuze understands ‘body’. As the collected works of Deleuze and Deleuze and Guattari show, the body is understood “[a]s any whole composed of parts, where these parts stand in some definite relation to one another, and has a capacity for being affected by other bodies” (Baugh 2005, 35). Such a definition can be applied to a body of work, a social body, a political party, an animal body or a human body. The broad application of the term ‘body’ in Deleuze’s work is possible because “[a] body is not defined by either simple materiality, by its occupying space (‘extension’), or by organic structure” (Baugh 2005, 35). Rather, it is the relationships between parts and the capacity to affect and be affected that define a body (Tucker 2010). A body, in Deleuzian terms, is not defined by its form, as a subject (individual), or what is contained within it (e.g., organs), rather a body is defined according to the flows of relations (affects) that it produces and which flow through it. What is important to note, however, is that for Deleuze the human body is just one example among many (Baugh 2005).

The position of the human body within the Deleuzian canon as one among many possibilities has not deterred contemporary theorists (Grosz 1994; Longhurst 2000; Thrift 2008). Elizabeth Grosz’s treatment of the Deleuzian body is but one example of productive scholarly engagement. Another productive engagement with the Deleuzian body in contemporary human geography is found in the work of Arun Saldanha (2006)

where he seeks to reontologize the discursive categories of the body by engaging with the body's machinic geographies. A machinic geography of the body looks to the immanent connections of the body—its viscosities and connections. Further machinism looks at the interlocking of diverse processes not as a set of signifiers and signifieds but as a related system (Saldanha 2006). This work is particularly relevant here because of the Deleuzian critique of critical race theory. A machinic geography of the body looks at the body as a process of repetition and difference so that binary racial differences such as black/white are framed as phenotypical differences. This allows for a more nuanced understanding of how whiteness is performed and enacted within geographic spaces. It is no longer a question of homogenous white spaces but rather 'a thousand tiny' white spaces in which identities and power can be differently enacted and subverted (Saldanha 2006). Elsewhere in geography, the Deleuzian body is present in the work of Nigel Thrift (2008) and to a lesser extent the work of Robyn Longhurst (2000).

As his collected work shows, Nigel Thrift (1996; 2000; 2008; 2008b see also Pile and Thrift 1995) has a sustained interest in subjectivity and its relationship to the Deleuzian body. This interest stems from a longstanding fascination with theories of practice. Thrift's focus on practice is of central importance to his non-representational theory (Thrift 2008) which, he argues, is concerned with the mundane practices of decentered, embodied, relational and effective human subjects in assemblage with non-human things (Jacobs and Nash 2003). In non-representational theory, Thrift combines his interests in practice with his interests in the human subject, questions of agency and a critique of representation (Thrift 1996; 2008). Discussing his interest in the human subject, Thrift (1996, 2) writes,

[I] underestimated the importance of the between-ness of joint action, and in general drew the bounds of the subject too tightly so that I was excluding many crucial relations between subjects and objects (and, indeed, misunderstanding the very nature of the subject-object relationship).

Thrift—after Grosz (1994)—draws on Deleuzian affect theory in order to re-figure the subject into a vivid, moving, re-imagination that plays close attention to the forces, intensities and affects of the body (Thrift 1996).

Like Thrift (1996, 28), I too am drawn to the Deleuzian “[p]oetics of folding and unfolding, deterritorialisation and reterritorialisation, and, in general a constancy marked only by its inconstancy.” In particular, I am attracted to the Deleuzian fold as it relates to subject formation. For Deleuze, the subject is formed through a process of folding the internalization of ‘outside’ forces and a corresponding projection or folding of the ‘inside’ to the ‘outside’ (Thrift 1996). Such an understanding of subject formation is of particular significance to my research because to think affectively is to tend towards Jungian analytical psychology with its multitude of symbols and archetypes that cannot be reduced to a single master-signified (the Oedipus). “[A]rchetypal psychology agrees in principle with Deleuze and Guattari’s anti-Oedipal perspective and their transformational pragmatics” (Semetsky 2003, 4). The agreement between depth (Jungian) psychology and Deleuze is significant because the focus of my research is on the transformational potential of the clown—a figure that across a broad range of literature is typically thought of as the expression (individuation in Deleuzian terminology) of psychologist Carl Jung’s trickster archetype. As I have described elsewhere, an archetype in this Jungian sense is a

psychic capacity or ‘living-disposition’ (Jung 1959)—a primordial symbol. While the nature of the relationship between the clown and the body will be discussed in greater detail elsewhere in this dissertation I want to note here, that the clown is unlike other theatrical characters in that it emerges within the individual’s psychology as a fully formed entity that can grow and interact both internally and externally.

Chapter Four ‘Sending in the Clowns’ and Chapter Six ‘Shapeshifting: Foldings Between Human and Clown’ directly address subject formation with a focus on the multiplicity, folding(s) and tensions between human and clown. Each clown subject is a differently folded human subject. In light of this it will sometimes be necessary for the sake of clarity to differentiate between the human-body and the clown-body and at times even between an individual’s multiple clowns. With this in mind, I contend, however, that the paradigm shift in human geography (Jacobs and Nash 2003) towards embodied practices and an understanding of the subject that extends out of the work of Deleuze and Guattari (1988) as well as Jung (1959)—that is a subject formed through continuous complex foldings—leaves geography open to a study on the transformative potential of clowns. I further contend that the clown, when embodied by the human, is ultimately an affective being.

## **2.4 Affect: From Emotion and Drives to Intensities**

Affect is often used as a verb in the English language. To affect or be affected literally means to have an effect on something or someone. Affects are physical, spiritual, and cognitive states (Colman 2005). Within academic literatures (Thrift 2004; Pile 2010)

this literal understanding of affect is often conflated with emotion. An affective performance may move one to tears. However, Nigel Thrift (2004) cautions that simple translation of the term affect has contributed to common misconceptions and misuse of the term as some kind of root form of human emotion or worse as an individualized emotion. Brian Massumi (2002, 28) explains that “[a]n emotion is a subjective content, the sociolinguistic fixing of the quality of an experience which is from that point onward defined as personal.” Affect here is stripped of its conceptual force, its motion arrested within the definable field of emotions.

*(Un)Fold.* Affect is also a psychological term relating to states of being (Colman 2005). Within this psychoanalytic frame, affect is considered the root or drive of human motivation. The Freudian drive—libido, sexuality—sees the emotional states of the body as the manifestation of the underlying desire of the body (Thrift 2004). Affect in this understanding is very narrowly construed. Folded into psychology, affects are more than emotions and less time specific. This means that affects can be focused on many different objects, people, ideas, and sensations. Affects here are not necessarily pre-cognitive, as they can be redirected with conscious consideration.

*(Un)Fold.* Folding affect into Spinozist and subsequently Deleuzian thought unfolds affect into the naturalistic realm so that affects are a function of adding capacities in a world that is constantly becoming (Thrift 2008, 177). Affects here are never separated from their relationships with the world. Like relationships then, affects in the Deleuzian sense are never static. They are always moving and becoming. Brian Massumi (2002, 35) explains, “[a]ffects are virtual synesthetic perspectives anchored in (functionally limited by) the actually existing, particular things that embody them. The

autonomy of affect is . . . its openness”. Affect here is a force, a becoming with the potential for mixing, folding, manipulating or redirecting bodies and things. Affect is non-interpretive and at the limit of semiotics and representation (Deleuze and Guattari 1988; Massumi 2002; Colman 2005; Thrift 2008). Folded into geography, Deleuzian affect theory has allowed geographers to shed the language of representation and helped to shift our understandings away from Newtonian and Euclidean conceptualizations of space. Without subscribing to established ‘representationalism’ (Lorimer 2005), geographers (e.g., Ashmore 2011; Doel 2000; McCormack 2003, 2008; Pile 2010, 2011; Thrift 2004; Saldanha 2006) are able to focus on the processes and movements at play in space.

#### **2.4.1 Origami: Affects**

Across the discipline of human geography, ‘affects’, although not always framed as non-representational theory, have been utilized as a way to focus on movements of various kinds. Geographer Nigel Thrift (2004) identifies four translations of the term affect that correspond to four potential applications of affect within geographic research. Although the four translations of affect that Thrift identifies are simple reiterations of the *(un)Folds* above I relate them more directly into geography literatures here. Additionally, Thrift’s (2004) discussion of the term affect as he articulates in an article ‘Intensities of Feeling: Towards a Spatial Politics of Affect’, is done without much of the unnecessarily complex language of his non-representational theory (Thrift 2008).

First, affect can be understood as an embodied set of practices that produce visible

change in one's outer appearance. This kind of affect, as outer expression of emotion, is often associated with phenomenological traditions. Second, affect is used within geographic traditions that draw on post-Freudian psychology, as in the field of Emotional Geography (see Bondi, Davidson and Smith 2005). Third, affect can be understood as a naturalistic force. Finally, Thrift (2004) identifies a fourth translation of affect that he terms Darwinian. This last use of the term affect—perhaps more widely termed an anthropological understanding of affect—can have applications in both human and animal based research settings and it considers the universal (e.g., anger, fear, sadness, disgust and enjoyment) and specific features of emotional expression, movement and gesture.

For geographer Gavin Brown (2008), affective thinking in the form of non-representational theory offers an alternative means of studying the actions, body language, and encounters of gay men as they cruise for sex in public. This use of affect is consistent with the first translation of the term identified by Thrift (2004, 60) where affect can be understood as “[a] set of embodied practices that produce visible conduct as an outer lining.” Brown’s (2008) work, because of its more-than-representational approach to spatial practices also utilizes the third naturalistic translation of affect that Thrift (2004, 60) identifies which “[h]inges on adding capacities through interaction in a world which is constantly becoming.” This Deleuzian understanding of affect is also evident in the work of Geographer Derek McCormack (2002; 2003). For McCormack (2003:1823) “[s]paces *are*— at least in part—as moving bodies *do*”, when he considers geographies of dance (see also Nash 2000). He emphasizes bodily movement and the transformative potential of dance on the emotions of individuals. However, for Colls (2006) affective



thinking is used to consider the materialization of bodies in the form of fat.

To date, affective lines of inquiry and non-representational theory have been applied across a broad range of geographic studies from sleep (Ashmore 2011) to telepathy (Pile 2011) and the séance (Holloway 2006). As affect-based research in human geography continues to expand, geographers (see McCormack 2003; Thrift 2004) have had to consider the affective body as it moves through space. My research will contribute to this growing body of literature by focusing on the transformative potential of clowns who I contend are ultimately affective beings. Clowns exist as amplifications, as more-thans (Peacock 2009), as between, as affects.

## **2.5 Iterations of Clown**

The clown, in its first iteration, is often popularly defined as some kind of comedic actor wearing funny shoes and exaggerated makeup. The clown here in its first iteration is playful and perhaps incompetent. The purpose of this clown is to induce laughter. This popular understanding of clown is simplistic and collapses different functions of the clown into its visual materiality. Writing about the post-modern clown, Ashely Tobias (2007, 37) notes that,

[t]he term “clown,” when used generically, refers to a very extensive group of figures going back in time to the most primitive of tribal existence but equally at home in contemporary, technologically advanced societies.

The clown is a figure for which succinct definitions are impossible (Tobias 2007; Baer 2008). John Towsen (1976), a noted clown scholar, cautions that the clown is ubiquitous, potentially existing in all countries, cultures, and time periods in history. He notes,

[t]he clown was not invented by a single individual, nor is he [*sic*] exclusively a product of Western civilization. Instead, he has been perpetually rediscovered by society because — as fool, jester, and trickster — he meets compelling human needs (Towsen 1976, 4).

It is not surprising then that we may find the clown folded into a variety of cultural theory and literary contexts. The laughing clown with big shoes and exaggerated makeup is the clown of contemporary popular culture, of fiction, and a creature of nightmares. The clown is a much more complex figure than its popular understandings would suggest.

*(Un)Fold.* The clown has long been associated with ritual and carnival (Towsen 1976; Bakhtin 1984; Cheesmond 2007). The term clown here may be used interchangeably with the terms trickster and fool depending on the particular cultural context and temporal period in which it is appearing. The exception to this is Indigenous cultures where both trickster and clown are present. The writing of Russian literary critic Mikhail Bakhtin (1984) on the carnival is helpful in terms of understanding the ritualistic functions of clowns. Carnival, according to Bakhtin (1984), involves a temporary suspension of hierarchical precedence and the temporary liberation from prevailing truths (Routledge 2012). During carnival, the critical inversion of hierarchies as well as social norms and prohibitions makes possible a new form of communication. The clown as

bringer of carnival is the embodiment of an exaggerated social order the clown inverts social order to a degree of exaggerated absurdity (Berky and Barbre 2000; Routledge 2012). Presenting social order in exaggerated form, the clown invites reflection upon a person or society's 'true' situation. Turning order upside down, the clown is the revealer of absurdity, the freer from normalcy, the mocker of social order (Routledge 2012). The clown accomplishes this re-ordering with the aid of both its appearance and its actions.

As the embodiment of abnormality (Schutzman 2006), the clown is very much a grotesque body. According to Bakhtin (1984, 318), the grotesque body "[i]gnores the impenetrable surface that closes and limits the body as a separate and completed phenomenon." The grotesque body is a leaking, messy, ugly and disfigured body (Pitts 1998; Longhurst 2001). The clown may achieve its grotesqueness through either action (e.g., scatological or sexual jokes) or appearance (e.g., exaggerated features or (dis)ability). The clown here degrades the ethereal or spiritual body by invoking the grotesque materialism of the body. Inverting our own image, the clown invites us to communicate with our own bodies.

*(Un)Fold.* Within the psychological literature, the clown is considered to be one embodied form of psychologist Carl Jung's (1959) trickster archetype. An archetype in the Jungian sense is a psychic capacity or 'living-disposition' that "[i]s to be distinguished from its expression" (McLuhan and Watson 1970, 22). Jung (1959) considers the trickster as both a symbol for human psychological development and the processes of individuation and concomitantly as a collective shadow figure that has both creative and destructive capacity. The position of trickster as a collective psychological shadow figure for human culture is mirrored by the position of trickster folklore traditions

(e.g., West African and Caribbean (Kofoworola 2007; Marshall 2012), Canadian Aboriginal (Reder and Morra 2010); Norse (Lindow 2001); German (Robb 2007)) where it is often singled out as a universal instinctual and affective character (Jung 1959; Kamerbelis 2003; Townsen 1976; Ryan 1999). While many critics may dismiss Jung's writings as dated and colonial, it is useful to appreciate that Jung's trickster shadow figure can also be interpreted as a critique of Western European culture. Humanities professor Susan Rowland (2005, 188) writes extensively on Jung's ideas in a modern cultural context, she argues that:

[t]he complex weaving and unweaving of the trickster and the shadow is designed to challenge the complacent western assumptions of linear developmental 'progress' that is also the structure of its colonial pretensions. In announcing that apparently 'civilized' westerners have forgotten the trickster, Jung embarks upon a sustained cultural criticism of modernity that links psychological impoverishment to the perpetration of atrocity.

The trickster's function within Jung's own writings is to unsettle the boundary between the inside and the outside of cultures. Drawing from cross-cultural folklore traditions, the trickster figure is thought to have similar characteristics including both mental and physical aberrations. Tricksters and clowns (or trickster-clowns) also have the capacity to be either animal-, human- or spirit-like in appearance and action. For example, in West African traditions, the trickster figure Anansi is often a spider but can also be depicted as a person (Marshall 2012). This trickster-clown is society's Other. This trickster-clown is

a shapeshifter capable of subverting and distorting human bodily forms. With both destructive and creative capacities, the trickster-clown is the “potential of human experience and understanding” (Kamberelis 2003, 699). In the 1990s, Canada’s Indigenous literary scene saw a resurgence of the trickster in a contemporary cross-cultural, and urban, context. The renewed interest in the trickster is, some Indigenous scholars argue (Keeshing-Tobias 1988; Reder and Morra 2010; Fee 2010), related to Toronto’s theatre scene in the mid-1980s where Tomson Highway was doing some reading on trickster figures (including those of Greek mythology, Christian mythology and those of the Navaho and the Hopi) and working with Native Earth Performing Arts. Highway,

[M]akka Kleist, Doris Linklater, and Monique Mojica then held a series of workshops through Native Earth Performing Arts ‘to learn the tools necessary to approach the traditional Native trickster figures’. Native Earth recruited the help of non-Native performers, Richard Pochinko and Ian Wallace, who were trained in mask-making and European clowning techniques. Out of these workshops arose the strategic body ‘The Committee to Re-establish the Trickster’ (Ryan 1999: 4).

Of course there are many paths to the trickster, and only a few of people were involved with Native Earth Performing Arts in the 1980s, but Richard’s involvement at this critical time for the Indigenous literary scene in Toronto should be taken as a moment of inter-cultural collaboration rather than simply a cultural misappropriation (Reder and Morra

2010). The collaboration between Richard Pochinko and diverse Indigenous communities was the result of the deep understanding that Richard himself developed of the power of the personal mask from his training in Europe and with Indigenous communities in Canada and United States. The personal mask is what allows a clown to find its own voice and seek to speak truth to power. The modern clown is not an Indigenous trickster, but it does share some characteristics with Pochinko clown at the highest level of artistry. Most notably, the modern clown and the trickster are motivated by foolishness, wisdom, play, and humor (Tannen 2007). Thus, I contend that the clown has a provocative place within contemporary human geography.

### **2.5.1 Origami: Folding the clown into Deleuze and Geography**

A Canadian clown teacher, Sue Morrison, recently described the clown as a being living “between masks, between thought and action, between panic and possibility (Clown Summit 2012). To write about a figure that is liminal and transformative is not an easy task. I do so using the language of Deleuze and Guattari’s (1988) affect theory as it offers a vocabulary that pays sufficient homage to the potential of the clown as both liminal and transformative. Recall that the clown is capable of transformative transgression, that is, it is capable of altering the affective, physical, psychological or social status of an individual or space in ways that may only be understood long after the initial encounter. The potent affect potential of the clown is due in part to its origami, its multiplicity of folds that increase its capacity for affect and be affected. The clown is also potently affective because of its positioning as a liminal figure. The clown, which it is

worth recalling is a singular universal unit of humanity—is a threshold, a conduit, a between—which may bridge the phenomenological world of the body and some deep spirituality or universal connectivity.

The complex nature and ubiquity of the clown means that studies of clowns are generally literary or socio-historical in origin, and focus on the psychological and social roles clowns play in different cultures (van Blerkom 1995; Charles 1945; Lee 1995; Oppenheim 1997). Many of these (general) social and historical studies of clowns focus on their roles within non-Western societies and speculate on the role of the clown in contemporary Western cultures (see Charles 1945; Towsen 1976). While such studies offer rich details about particular historical clowns (e.g., Poliakoff 1940; Grock 1957) and document the social roles of the clown within specific cultural contexts (see Hornback 2009), they offer limited insights into the affects of the clown within geographic space. Across Western cultures then, the historical, social and moral roles played by clowns, as well as closely related fools and jesters, are well documented and are understood to originate from their marginal yet privileged oracular positions within society (Rémy 1962; Towsen 1976). The potential of the clown as both a marginal and a privileged figure is related to its archetypal origins.

The archetypal origins and range of individuations of the clown also contribute to the sustained inter-disciplinary interest in the clown as a central focus for research. For example, the history and the function of clowns within the context of the American rodeo have received scholarly attention (Stoeltje 1985; Woerner 1993). Even in the context of the rodeo, clowns (or bullfighters) traditionally occupy a liminal position that is half connected to the dangerous events within the ring (e.g., protecting the cowboy after

ejection off the bull) and with the audience or rodeo announcer as comic relief between events. In many ways the physical skills of the rodeo clown resemble those of the circus clown who also maintains connections with the activities within and outside of the circus rings. Clowns within the European and the American circus traditions have also enjoyed sustained academic interest (e.g., Boussiac 2010; Little 1986, 1993; Schechter 2001; Stoddart 2000). Of the more recent scholarly literature on the clown, drama scholar Louise Peacock's book (2009) *Serious Play* captures the richness of modern clown performance in a Canadian and American context. Her book uses play theory, drawn from the psychological understandings of Donald Winnicott (1991) and Brian Sutton-Smith's (1997) discourses of play, to focus on the evolution of physical comedy over the past fifty years. Although Peacock's (2009) work is a guide for developing a critical understanding of modern clown performance, her work offers little in terms of a detailed understanding of clown affects within particular spatial contexts.

Another contemporary body of literature that treats the clown as an object of study is found in the psychological and medical fields. Here the role of clown-based therapies and the phenomenon of clown doctors are considered (see Blain *et al* 2011; Carp 1998). Noting the chemical and psychological value of laughter, these studies tend to focus on the presence of the medical or doctor clowns as a therapeutic mode of treatment for a variety of physical and psychological ailments. Although these studies are largely beyond the scope of this research, it is interesting to note that studies of this psychological and medical nature are conducted within the hospitals of the Greater Toronto Area (GTA). This is because the GTA has fairly significant therapeutic clown programs operating in several facilities (e.g., Holland Bloorview Kids Rehabilitation



Hospital; SickKids; West Park Health Care Centre). Blain *et al.* (2011) focus on one of the GTA's facilities with therapeutic clowns and note the value of clowns for stress reduction among nursing staff. The transformative potential of the clown is thus clearly identified in medical studies but only as it relates to the reduction of the physiological symptoms of stress among patients and medical staff. My research has the transformative potential of the clown as an explicit focus as I am interested in the affective and urban geographies of clown. I contend that a more detailed and nuanced understanding of the affective geographies of the clown will help to better understand its role—and continued affective potency—within contemporary society. By understanding how the clown affects and is affected we can better understand our own affective capacities.

Despite their position of prominence within social science literature, clowns have been largely overlooked in urban, social, and cultural geography, where they have only been examined with respect to their role in broader social movements (Cresswell 2001; Klepto 2004; Routledge 2005). Both Klepto (2004) and Routledge (2005) focus on the activities of the Clandestine Insurgent Rebel Clown Army (CIRCA), a group of clowns involved in political forms of protest. Neither article goes into much detail on the history of clowning or considers the role of the clown outside of social movement studies.

Geographer Tim Cresswell (2001) has turned his attention towards the historical cultural figure of the urban Tramp in American cities—characters that have been immortalized in the public's imaginations through the portrayal of Tramp clowns such as Charlie Chaplin and Emit Kelly, Sr. Although not specifically about clowns or social movements, the politics and geographies of the highly mobile male tramp in early American cities is, as Cresswell establishes, connected to much broader emergent social

issues such as eugenics, urban public health, and the need for a welfare state.

In his book, Cresswell (2001) makes an explicit link between physical theatre traditions such as slapstick, the exaggerated physicality of the silent film, and migrant labour on a larger scale as contributing factors to widespread hysteria around urban tramps in early American cities. Although not explicitly about tramp clowns such as Charlie Chaplin, much of the discussion around the urban tramp in the American city that Cresswell (2001) lays out points to the transgressive presence of the tramp within the city. In a contemporary context, the presence of clowns in urban space continues to be transgressive (e.g., see Routledge 2005; 2012; Simpson 2012; Stephens 2012) because of their ‘clown logic’ that counters (often in funny ways) whatever power structures are present. In an urban center the clown could potentially use its counter-logic to disrupt the hegemonic function of a space, culture or counter-culture (e.g., skateboarders, skin-heads).

A recent unpublished doctoral dissertation in geography from the University of Toronto examines the politics of transgression and embodiment among circus clowns and aerialist performers. Here the focus is not on social movements, but rather, on discourses of resistance and social change as they relate to the circus performers’ bodies (Stephens 2012). The focus on embodiment discourses is, I argue, limiting for the clown who is, regardless the context in which it performs, primarily an affective being. Nonetheless it was important to discuss, as I did at length above, the body/ embodiment in geographic scholarship to help situate my discussion of the clown. Further, the lack of consideration for the clown outside of its role in social movements and politics is especially noticeable because of the clown’s position as an archetype (Jung 1959; Ulanov and Ulanov 1987;

Vassilieva 2004).

It is important to mention here that, all clown performance is in some way a political performance and that there is an inherent political aspect to the transformations that I am seeking to study. While some readers may find my focus on the individualized political projects of clown(s) limiting, I suggest that it is the opposite, constraining the analysis of clown to their participation within political organizations limits their affective potential. I am simply advocating for a study of clown where the politics belong to the clown and the society into which (or out of which) the clown is born. To put this another way, I am advocating for a study of clown in which the politics of clown are enacted by a single clown that is they are not those of a social organization that may employ clown(s) (e.g., CIRCA in Routledge 2012). This, I contend, acknowledges the historical political role of clowns who have long been associated with the politics of carnival inversions within society (Bakhtin 1984). That the politics of the clown exist between the clown and society should not be surprising, politics here are affective capacities and as Philosopher Brian Massumi (2002, 35) notes, “[a]ffect is autonomous to the degree to which it escapes confinement in the particular body whose vitality, or potential for interaction, it is.” This is important because clowns are born when the society has a need for them. The foolishness of the clown serves a purpose—to open up the ordered world by bringing chaotic disorder and in doing so potentially opening up not only the subject but society’s rules, values, and affective forces which produce subjectivities (Ruddick 2010). The very presence of a clown is itself transgressive and political because of the clown’s appearance, actions, and speech all of which are potently, immediately, and latently affective. The clown’s politics are often communicated through the clown turn—which

through in-folding the audience is already transgressing the boundaries of typical audience-performer relationships—leaving space transgressed and transformed. Within this context, politics are sets of assumptions or principles relating to power or status within society. Politics may be communicated through the clown turn when the clown engages in ‘play of the self’ where the purpose of play is communication (Peacock 2009). I understand transgressions in the context of the clown turn to be the crossing of boundaries that may be spatial, physical, or psychological in nature. Clown transgressions, like other forms of transgression (e.g., Cresswell 1996), can be an intentional part of the turn or accidental. However, the transformative potential of the clown is also expressed through the in-folding of space and audience and the (re)turn of audience and space with awareness of affect. Transformation, like transgression, can be spatial, physical or psychological in nature. This understanding of transgression meshes well with Sutton-Smith’s (1997) concept ‘play of the self’ which involves communication and risk to the self. In the context of clown performance and training risks to the self can be physical, emotional, or psychological in nature. With this in mind, I contend that the clown is now well positioned for consideration—beyond its role within social movements—as an object of study within affective geography.

## **2.6 Conclusion: Theory, Rhetoric and Philosophy**

Foldings and theories. Foldings and rhetoric. I have laid out the four theoretical and rhetorical problems—space, body, affect and clown—which will form the basis for my research. I have situated my research by laying out the theoretical lines of becoming

that together inform this research. In laying out these lines of becoming as four plateaus of thought I aimed to situate my research at their pleated intersections while mimicking the style of Deleuze and Guattari (1988) and their contemporaries. In tracing out the affective lives of space, body, affect, and clown in plateau form I sought to situate Deleuzian thought as well as the thoughts of those scholars who draw upon them. Concomitantly, the tracing of conceptual affects allowed me to present the ‘background hum’ (Anderson and Harrison 2010) to my research. In doing this my aim was to present this chapter as a combination of more linear and less linear arguments. Such a combination allowed me to engage the literatures in a textural as well as a textual fashion oscillating between recursive and linear styles of writing.

Pleatings and assemblage. In the chapters that follow, the lines of becoming—space, body, affect and clown—will be considered in relation to becoming clown/ becoming space, absence and presence, and the City of Toronto. In the proceeding chapters of this dissertation empirical research on theatrical clowns in the City of Toronto will be pleated together with Deleuzian theory, I fold together rhetoric, theory, philosophy and research.



Figure 2.1 A Rhizome of Clown Clutter

## **Chapter 3: Rhizomes and Red Noses: Methods and Mess**

### **3.1 Rhizome Methods**

I begin this chapter by relating Deleuze's work to research methodologies. I do this because research methods cannot take place without being grounded in a philosophical framework (Kitchin and Tate 2000). Articulating the relationship between Deleuzian theory and research methodologies helps to justify my choice of data collection and my method of analysis. Grounding my research in Deleuzian philosophy, I relate the conceptual triad—multiplicity, heterogeneity and connectiveness—with the modern trickster figure and the rhizome. In doing this, I argue that the trickster relates, as discussed in Kamberelis (2003), to post-modern research methodologies has a number of features in common with the rhizome. In light of this and second, I contend that the rhizome itself can be construed as rather clown-like because of its multiplicity, heterogeneity and connectiveness. The structural elements of the rhizome are well suited to a study of clowns and in this chapter as well as in subsequent chapters the rhizome serves as a structural framework (Honan 2007). Deleuze and Parent (2002) argue that empiricism is about extracting the 'states of things' which means that nothing can be considered without its relations—immanence. Relationships, as I argue below, are of fundamental importance to Deleuzian philosophy and in particular to the rhizome structure. Third, having grounded my research within Deleuzian philosophy, I then outline my choices for research methods using the rhizome structure. I discuss each of my

chosen methods as a node of methodological engagement within the rhizome. I also discuss how each node links to my research questions. Finally, I discuss how the data was analyzed using HyperResearch qualitative analysis software and finally consider the ethical aspects of this research project.

Deleuze's work is typically viewed as 'high' theory of little practical relevance when it comes to actually doing research. However, I disagree with the idea that Deleuzian or Deleuzoguattarian theory is of little value for a discussion of research methodology (Law 2004; Law and Urry 2004; Dewsbury 2010; Coleman and Ringrose 2013). In fact, consideration of Deleuzoguattarian theory in conjunction with methodology can shift the focus of methodologies from "epistemology (where what is known depends upon perspective) to ontology (what is known is also being *made* differently)" (Law and Urry 2004, 397). With this understanding of research methodologies in mind, I look to the choice of research methods as a bridge between the theory and the practice of research (Coleman and Ringrose 2013). I also see methods, following Law (2004) and Massumi (2002), as performative and creative forces that not only seek to glimpse at multiple realities but also aim to make them. Making multiple realities in performative and creative ways is a form of transcendental empiricism (Coleman and Ringrose 2013; Stagoll 2005) in that it seeks to glimpse at the actual rather than produce a possible re-presentation. Instead of revealing likeness between humans and relationships, Deleuze's transcendental empiricism celebrates the multiple contingencies and differences inherent in individual life (Stagoll 2005). In other words, the goal of transcendental empiricism is to study multiplicity, heterogeneity and connectiveness.



### 3.2 Where the Rhizome and the Trickster Meet

In *The Sage Handbook of Qualitative Research*, Denzin and Lincoln (2005) identify eight moments of qualitative research<sup>6</sup>, each corresponding to a particular temporal period. I draw on Denzin and Lincoln (2005) here to address important aspects of multiplicity, heterogeneity and connection. Multiplicity, heterogeneity and connection (or sacredness as in Kamberelis) are characteristic of the sixth and seventh moments of qualitative research. For Kamberelis (2003), multiplicity, heterogeneity, and connection are also embodied by the trickster figure<sup>7</sup>.

The sixth moment of qualitative research began in 1995 and continued through to 2000. This was, according to Denzin and Lincoln (2005), a time of continued experimentation in which ethnographic alternatives (e.g., literary, poetic, visual and performative methods) gained popularity within the social science fields. This period is followed by the methodologically contested present 2000-2004 which is characterized by “[c]onflict, great tension, and, in some quarters, retrenchment” (Denzin and Lincoln 2005, 20). Within the sixth and seventh moments of qualitative inquiry several important

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<sup>6</sup> The eight moments are: the traditional period (1900-1940), the modernist period (1945-1970), the moment of blurred genres (1970-1986), the crisis of representation (mid-1980s), the postmodern period (1990-1995), the post experimental period (1995-2000), the methodologically contested present (2000-2004) and the future (2005-) (Denzin and Lincoln 2005).

<sup>7</sup> Obviously, as a white woman of western European decent, the trickster is a loaded term for me to play with, and I do not do so lightly. While Kamberelis (2003) should be critiqued for his take on the trickster as ‘pre-modern’ the characteristics of trickster that he discusses and, in particular, its relationship to praxis are very much present in modern Indigenous literary traditions (Indigenous literary criticism) where it is argued that one of the ways in which to approach the very diverse figure of the trickster is as a rhetorical practice (see Keeshing-Tobias 1988; Ryan 1999; Reder and Morra 2010).

trends can be identified. These include a “[c]ommitment to morally sound social science inquiry rooted in praxis” (Kamberelis 2003, 675), the use of multiple methods, the production of non-representational texts and sacredness which for Kamberelis (2003, 676) means returning to “[e]mbodied, organic, participatory and communal ways of thinking”. It is at the junction and continuation of the sixth and seventh moments of qualitative inquiry that Kamberelis (2003) locates the trickster.

For Kamberelis (2003) the trickster embodies the response of researchers to the triple crises of representation, legitimation, and praxis. Discussing Kamberelis’s (2003) use of the trickster, Mike Crang (2005, 227) notes that,

Kamberelis looks to the ‘trickster’ figure as someone who intervenes and acts as an individual but whose performance is communal. Moreover, it suggests research accounts that are poetic, transgressive, unfinalizable and transformable, where methodological syncretism is analogous to shape-shifter characters in non-western ways of knowing—leading to ‘the production of open, nonrepresentational texts’ (Kamberelis 2003, 676).

I contend that the shape-shifting, creative, and unfinalizable qualities of the trickster that Kamberelis (2003) celebrates as ideals informing post-modern research practices are also found within the Deleuzoguattarian rhizome. In particular, the embodied characteristics of trickster, which sometimes include shapeshifting, nonrepresentational qualities, and sacred connections, are also found within the rhizomatic assemblage as multiplicity, heterogeneity and connection (Kamberelis 2003; Dewsbury 2010). For this reason and

because the trickster while similar archetypally to the clown, is not the clown (see Jung 1959; Towsen 1976) I have chosen to use the Deleuzoguattarian rhizome as a grounding structure for my research methods.

### **3.3 Rhizomes and Red Noses**

For John Dewsbury (2010), it is the core principles of rhizomatic assemblage—multiplicity, heterogeneity and connection (sacredness for Kamberelis 2003<sup>8</sup>)—that allow research to grow and build coherence. Through the growth process, the research becomes more complex and multiple in its implications without being hierarchical or overly determinant in the presentation of results. I contend that rhizomatic thinking is a useful way to conceptualize and build an affect-based research methodology that is sensitive to the different rhythms of, tools for, and ways of doing research and the production of knowledge(s). The rhizome structure provides a framework through which the tensions between doing affect-based research and making use of standard tools and methods (e.g., voice recorded interviews) can be explored (Dewsbury 2010). Furthermore, for John Law (2004) the process of crafting a set of ‘ramifying’ relationships—such as those of the rhizome—is part of what he has termed ‘method assemblage’. Law’s (2004) method

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<sup>8</sup> Kamberelis (2003) argues that the trickster as the response to the sixth and seventh moments of qualitative inquiry cultivates sacredness and the construction of sacred textualities. “[S]acred inquiry and the construction of sacred textualities require experiencing and valuing the world as a living presence filled with love, mystery, and wonder; representing that experience in way that bring out the world’s beauty and goodness; understanding and framing experience in ways that heal our alienation and are not alienating themselves; and acting in ways that help restore wholeness to ourselves, to our research participants, to our human communities, and to the natural world” (Kamberelis 2003, 677).

assemblage speaks to the broader purpose of research methods as a set of practices that seek to define boundaries in the form of presences, absences and others (see also Coleman and Ringrose 2013). Others here refers to absences that are not made manifest. Un-manifested absences are necessary to presence but unlike manifested absence, which is keenly felt, the other disappears into the background (e.g., the power supply). Law (2004, 42) explains that:

[m]ethod assemblage may be seen as the crafting of a hinterland of ramifying relations that distinguishes between: (a) ‘in-here’ statements, data or depictions (which appear, for instance, in science and social science publications, and include descriptions of method); (b) the ‘out-there’ realities reflected in those in-here statements (natural phenomena, processes, methods, etc.); and (c) an endless ramification of processes and contexts ‘out-there’ that are both necessary to what is ‘in-here’ and invisible to it.

Being sensitive to the idea that research methods are about establishing boundaries is vital to the rhizome structure. With this in mind my chosen research methods (e.g., interview and stop-motion-photography, observations, collection of textual and photographic materials) are positioned as nodes of methodological engagement within the rhizome structure (Figure 3.1 below).

### 3.4 Nodes of Methodological Engagement

As I lay out my red-nosed rhizome of methodological engagement, the discussion will focus first on how each of these methods is modified to better serve a study on clowns and, second, on the relationship between theory and practice. In this later regard, the chapter includes significant detail about the practicalities, challenges and usefulness of each node of methodological engagement. Keeping the rhizome structure with nodes and inter-nodes growing at different speeds in mind, the methodological nodes that I discuss below create a reality. Getting at the affects of clowns as well as their geographies requires multiple nodes of methodological engagements. Multiplicity is needed to understand multiplicity.

The program of research is broadly divided into theoretical and empirical components. Theoretically, the project reflects on how clowns and clown performances have the potential to transformatively transgress spaces. Particular consideration is given to the clown-body and the human-body in relation to the philosophical beginnings—space, body, and affect and clown—that I identified in the previous chapter. Time is also considered in relation to the clown turn and yearly cycles of urban change and renewal (including seasonal or processes across several years such as economic or demographic cycles). Empirically, the research project is structured around three central research questions: (1) How can spaces be conceptualized as dynamic processes rather than grounded objects? (2) What can human and clown bodies do in and to geographical space? (3) How can the placement of affects be theorized?

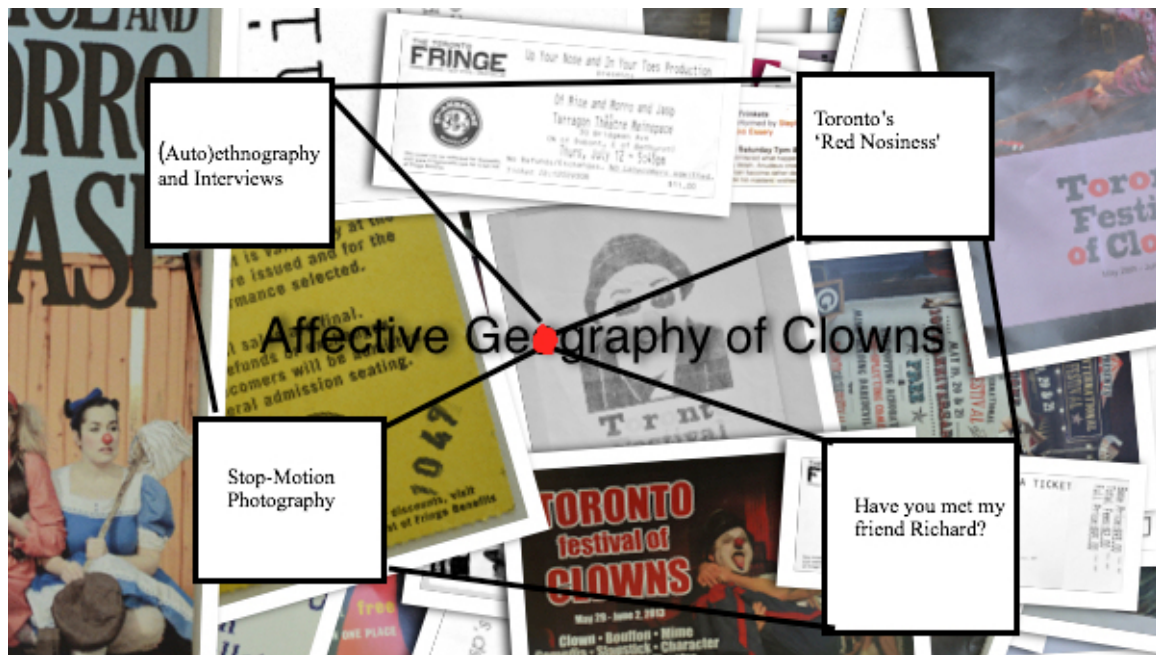


Figure 3.1 Nodes of Methodological Engagement.

### 3.4.1 The 'Red-Nosiness' of Toronto

The City of Toronto is the geographical setting for this research project and it is therefore the first node in my rhizomatic methodology. As a major urban center, the City of Toronto has numerous pockets of cultural and artistic activity that include clowning. These spaces, as well as the city itself, to the extent that these are physical spaces plotted on maps, are of less importance here than the consideration of the affects of space. Affects here can be considered in terms of 'forces' or the 'red-nosiness' of the city. This node of my rhizomatic methodology begins to speak to the first of my research questions—how can spaces be conceptualized as dynamic processes rather than grounded as objects?—as attention to spaces past and present used by the clown community help to re-conceptualize the City of Toronto as an affective 'force'.

The City of Toronto is the locus of my research because it is a major center for clown training and practice, one that largely extends out of the Pochinko method—a distinctively Canadian form of clowning, developed by renowned clown artist Richard Pochinko. The cultural position of the clown and unique Canadian style are evident in the physical theatre training and performances of Pochinko’s contemporaries (Haff 1992; Wellsman 1991; Coburn and Morrison 2013). Given that the ‘red-nosiness’ of the city is closely related to the legacy of Richard Pochinko, the methodological rhizome could also have Richard Pochinko as its first node. I have chosen, however, to start with the city—with a reminder that no real hierarchy exists between the different nodes of a rhizome—so as to reflect my own introduction to clowning which involved searching for a teacher within my own geographic area. It was through this initial interest that I came to discover that the Toronto clown community is a vibrant and growing one that maintains links (e.g., spatial, embodied, economic) with the fringe theatre community, the medical community, and numerous citywide festivals, including the annual Toronto Festival of Clowns.

To better understand the clown community and its articulations with other theatrical communities in Toronto, I conducted short phone interviews with two key informants (for interview guide see Appendix A and for the letter of informed consent see Appendix D). I used an interview guide for these interviews that included questions about the organization and the community as well as questions about the physical space(s) that may be utilized by the clown and theatrical communities. Both the interviews were recorded using a digital voice recorder and fully transcribed. These two interviews were added to the seven interviews with clowns who worked directly with Richard Pochinko and the twelve interviews that I conducted with clowns in the Greater Toronto Area. As

with the other interviews I conducted, the key informants were sent a copy of the interview guide prior to our conversation (Appendices). All twenty-one of the interviews were coded using HyperResearch qualitative analysis software.

The first key informant is the owner of the Black Swan Comedy Club that is located on Danforth Avenue. The Black Swan Comedy Club, while a challenging space for clown performance, is the home of regular clown shows including The Red Nose District and Mullet's Night Show. As I have attended numerous performances at The Black Swan Comedy Club, I have supplemented the interview data with my own knowledge of the space as well as the commentaries of several other research participants who regularly perform there.

The second key informant is connected with the fringe theatre community and its creation lab space. The creation lab is situated within the office space of the Toronto Fringe Festival on the fourth floor of The Centre for Social Innovation, on Bathurst Street, in Toronto's Annex neighborhood. The creation lab is available to rent as a rehearsal space and is used by approximately two hundred and fifty theatrical companies, roughly fifteen hundred artists within the Greater Toronto Area on an annual basis. Regular clients of the creation lab include clown theatre companies. Unlike The Black Swan Comedy Club, I have no first hand knowledge of the creation lab space, nor do other participants in my research discuss it at great length. Nevertheless, clowns involved in my research did regularly use the creation lab for rehearsals.

The key informant interviews were practical and straightforward, dealing with tangible, grounded spaces and the experiences of both the theatrical and the clown communities within such spaces. The two key informant interviews then contrast with the



next seven interviews I discuss which are personal, experiential and ephemeral and consider the latent affects of Richard Pochinko.

### **3.4.2 Haunting: “Have you met my friend Richard?”**

The second node in the rhizomatic methodology and another empirical layer to this research project involves tracing the affects of Richard Pochinko (1946-1989), a farm boy from rural Manitoba who would grow up to have an immeasurable impact on Canadian theatre. Deceased since 1989, Richard is still spoken of by members of the clown community as a ‘present’, ‘loving’ and ‘highly influential’ figure. It is my intention here to trace the latent affects—the absence-presence—of Richard Pochinko, who remains a central figure within the Toronto clown community. This intent relates directly to the second of my research questions—what can bodies do in and to geographical space?—but also to one of the secondary research questions: how long do spaces remain affected by clowns? For most of Toronto’s clown community, Richard Pochinko embodies an absent-presence. I assert that Richard is an absent-presence because, not unlike myself, most of the clown community never knew him while he was alive. Yet members of the clown community continue to orient themselves towards him through the projection of affect (e.g., identifying as a ‘Pochinko clown’, attributing class exercises to Richard through oral traditions).

Absence is most powerfully felt when it is grounded in the corporeal body, its senses, movements and emotions. Although I do think it is possible to experience an absence as something immaterial, spectral, and largely unknown it is worth noting that all

lives leave traces—signs that could be misunderstood, overlooked or rearranged—and that such traces can be powerfully latently affective. This is especially true in cases where the experience of presence is the absence. In the clown community what is experienced as present is the absence of Richard—his voice, his body, his teaching (Frers 2013).

From a very early age Richard was fascinated by live performance and by the circus. His parents did not share in their son's passion and his interest in the arts was neither encouraged nor discouraged. At age fourteen, Richard left home to study theatre in Winnipeg at the Manitoba Theatre School. Working and studying his way across Canada, Richard was in Halifax and forging a career in theatre by 1967. In Halifax, Richard encountered Ian Wallace with whom he had both a romantic relationship and a professional affinity. Ian Wallace would become Richard's most important collaborator. Veronica Coburn and Sue Morrison (2013, 25) note that the general consensus is that,

[i]t was during his time in Halifax that Pochinko began to feel a sense of dissatisfaction with the state of theatre in Canada. He was known to speak of a desire for a new sort of Canadian theatre, theatre that was connected, essential, theatre that would represent and reflect the Canadian experience.

The growing sense of disaffection that Richard felt towards Canadian theatre left him restless and seeking more self knowledge, theatrical skills, and artistic passion. In 1971, with a grant from the Canada Council for the Arts, Richard and his partner Ian Wallace embarked on a tour of Europe. The European tour included stops to study theatre in England, Greece, Poland, Czechoslovakia, Scandinavia and France. It was during the time

spent studying and broadening his knowledge of theatre that Richard began to develop ‘The Canadian Clowning Technique’ which is now better known as ‘Clown through Mask’ or ‘Pochinko Clown’ (Coburn and Morrison 2013). Returning to Canada in 1972, Richard, with the support of Jean Roberts of the National Arts Centre, began a three-year national research project to study mask, circus, clowning, movement and Greek theatre (also known as chorus) with twenty-eight participants.

As I continue to explore the latent affects of Richard Pochinko, Richard’s ghostly form is made visible throughout the various nodes of the rhizome including the collection of virtual/material artifacts. I specifically traced Richard’s absence-presence with seven interviews that focused on his teaching, influence and legacy<sup>9</sup>. Interview participants for this section were selected based on direct interaction with Richard while he was alive. Although each of the seven individuals interviewed also has one or more clowns I did not focus on getting to know their clown(s). Rather, the questions (see Appendix B) focused specifically on each of the seven individuals’ connection to Richard and provided a space for them to share memories. For this reason I have limited data on the clown configurations (e.g., number of clowns, personality and gestures, names) of these seven individuals.

I initially planned to conduct five interviews related to Richard but I was fortunate to be able to arrange a sixth. The seventh interview was unplanned – the spouse of another informant who had also studied with Richard (Interview Hugh and Alexandra, July 18, 2012). Now that I have completed the interviews, seven seems a very appropriate

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<sup>9</sup> There are recorded moments of Richard haunting where his ghostly form may take shape. Accounts of such hauntings may be considered as ‘transgressive data’ according to St. Pierre (1997). Transgressive data may include (but is not limited to) accounts of dreams and sensual accounts.

number. In the clown through mask training Richard Pochinko developed an individual creates six masks that are worn and danced in six directions —North, South, East, West, Above above and Below below—so that the trainees face themselves in all directions. After this process the seventh mask—the world’s smallest mask—the red nose is worn (Coburn and Morrison 2013).

The semi-structured interviews were conducted either in person or, where necessary, over the telephone, and each was approximately thirty to forty-five minutes in length. I found the stories people shared deeply moving and while the specific content and contexts varied between individuals there were some remarkable consistencies across interviews. Biographic details about Richard’s life and teaching remained fairly stable in their mixing of facts and exaggerated fictions across the seven interviews. However, individuals also recounted uncanny moments such as chance encounters, dreams and felt presences. These stories were unique to each individual despite certain thematic or categorical overlaps across the interviews (e.g., dreaming of Richard prior to initially teaching clown). In Deleuzian terms the thematic and categorical overlap of sensorial information—fleeting sensations, felt presences and dreams—are a spiral of difference and repetition (Holloway and Kneale 2008; Bennett 2001). In order to capture such differences and repetitions I asked questions that were intended to evoke the sensorium.

The seven interviews felt qualitatively different than the two key informant interviews or the twelve interviews with clowns. A strong rapport was established with each participant and occasionally during the interviews I had the distinct sense that someone else—not the person to whom I was speaking—was in the room. Capturing such fleeting sensations on my part was done through writing about how my body felt either

during or immediately following each interview. Asking people to speak about the absence-presence of Richard Pochinko required sensitivity towards the emotional and affective responses of my participants. I recorded each of the interviews using a digital voice recorder, and each has been fully transcribed and coded using HyperTranscribe and HyperResearch.

### **3.4.3 Clown language: (Auto)ethnography and Interviews**

This (auto)ethnographic node of methodological engagement uses interview techniques to gain access to the sensorial and the affective dimensions of the clown and links specifically to the second and the third of my research questions. What can bodies do in and to geographical space? How can the placement of affects be theorized? I interviewed twelve professionally trained clowns in the Greater Toronto Area. Each of the professional clowns was interviewed in-depth for between one-and-two-hours. I used an interview guide (see Appendix C) that has a list of topics and themes that I wanted to explore in conversation with the clowns. The topics include, training, clown personality characteristics, spaces used in training/performance, as well as personal and spatial transformations. The interview guide, in addition to keeping the conversation relevant, also helped to keep the conversation flowing. Potential participants were sent a copy of the interview guide along with a letter about my research and copies of the informed consent paperwork. Most of the participants did not bother to read the interview guide prior to our meeting, however, I did send the interview guide along with requests for interview as a matter of practice. Sending the interview guide along with the request for

interviews reduces the power differential between researcher and researched therefore it is an important practice for researchers.

Having described the structure of the interviews, I think it is important to acknowledge here that a certain tension exists between the rigorous methods I am using and the emergent philosophy of Deleuze and Guattari (1988). The issue is that no emotional or affective methodology exists. Like other social scientists that aim to ‘get at’ the emotional, embodied, sensorial or affective knowledge of individuals (e.g., Hahn 2007; Lorimer 2005; Merchant 2011) I am caught in an uneasy relationship. In my specific case there is significant tension between the fluidity of Deleuze and Guattari’s theory and the rigor of traditional social science methods. I have tried to mitigate the shortcomings of traditional methods by giving my interview subjects space to speak about the visceral, sensorial and spectral aspects of their stories and where necessary I have combined interview techniques with stop-motion-photography so as to better capture the multiple dimensions of experience. While imperfect—there are still dimensions of affect, fleeting visceral sensations, and hidden emotive content—interviews in combination with the other nodes of methodological engagement in my rhizome offer an opportunity to enter the open-ended world of the clown. This is an important opportunity because as Merchant (2011, 58) notes, “[p]ractices and performances (whether habitual or extraordinary) encompass a vast quantity of sensations, movements, reactions, and effects which although integral to our interaction with the environment and the success of their execution, remain unarticulated as they are often not consciously reflected upon.” Further, I argue that the tension between Deleuzian theory and the practice of research—using order to get at the disordered open-ended

world of the clown—mirrors the process of clown training which is itself highly structured and demanding. In training, the goal is to achieve the freedom and open-endedness of clown—a being that operates solely on affective impulse. In research, my goal is to allow readers to enter the affective world of the clown and afford an opportunity for individuals to consciously reflect on their training and performance. Structure, as further reading will make clear, is essential in both cases.

As I expected, the interviews provided information about each individual's multiple clowns. Some individuals have only one or two clowns while others have as many as six or seven. In order for these individuals to perform as clowns and function as stable individuals a critical distance is required from their often multiple clown-bodies. In asking individuals to comment on the activities of their clowns as well as how their human-body and their clown-bodies articulate I helped participants to use (auto) ethnographic distance in the interviews. (Auto) ethnographic distance, as I note elsewhere, is akin to mythic distance such as that used in clown training (See Coburn and Morrison 2013) and involves referring to the clown in the third person<sup>10</sup>. During the interviews, I also obtained information about the various spaces used for clown training and performance, including descriptions of spaces that are no longer in existence (e.g., The SPACE). The interviews followed an affect-based approach, which prioritizes the sensorial and perceptual realms of the body and allows the data to pile up and take on a coherence of its own (Dewsbury 2010). Therefore in addition to recording each of the interviews for later transcription and analysis, each of the interviews was also partially captured with stop motion photography techniques. The stop motion photography is

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<sup>10</sup> Use of the third person is common in fiction and academic forms of writing. It allows distance.

especially important because I used the interviews to become acquainted with the core language (gestures) of each individual's clowns. This involves both (auto) ethnographic distance on the part of the participants and discussion/ demonstration (solicited and unsolicited) of clown-character gestures. I discuss the value of and challenges that arose with stop motion photography in the next section of this chapter.

The majority of the interviews, seven out of twelve, occurred in the homes of the individuals. I found the in-home interviews to be considerably more relaxed and rapport was often easier to establish. Often the family pets helped to break the ice and occasionally my interview transcripts include conversations with the cats and the dogs that interrupted the flow of the interviews (usually by jumping onto the couch). I also felt less awkward about taking the runs of stop-motion photography when the interviews were taking place in a private environment. The other five interviews were conducted in publicly accessible spaces, usually a coffee shop of the individual's choosing. Meeting in publicly accessible locations with research participants who may be only loosely recognizable without their clown nose on, or with individuals who do not know me personally is akin to blind dating. Often these meetings involved waiting nervously at a corner table with a view of the door, hoping to see someone come in who looks like they might be waiting or watching for someone. I was also hyper-aware of the extra noises in the coffee shops (e.g., espresso machines, babies crying, background music) and their impact on the sound quality of the recordings.

With the sensorial and affective body in mind, this (auto)ethnographic node also utilized my own clown-body and its embodied knowledge. Dewsbury (2010) and Pile (2010) suggest that the most important aspect of affect-based methodology is that it takes



the body seriously. Dewsbury (2010, 327) further notes that “[t]he researcher can have the confidence of using her or his body directly in the field as a recording machine itself, knowing that writing these nervous energies, amplitudes and thresholds down, is feasible as such jottings become legitimate data for dissemination and analysis”. As part of this larger project, although really mainly driven by personal interest, I have taken two ‘levels’ of clown classes with renowned teacher and clown artist, Helen Donnelly<sup>11</sup>. Aside from discovering, developing and sharing my personal clown (a self-important and slightly geeky character who enjoys science, biology, and plaid clothing), I have developed the ability to read and interpret the gestural languages of my clown colleagues with greater efficiency and am able to understand the basic elements of the clown act or ‘turn’. As expected these skills have been very important to this research project, as I have developed a strong base from which to interpret the gestures and movements of the

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<sup>11</sup> I took ‘Discover Your Clown’ from September 14 to October 26, 2009. My diary entry from September 14<sup>th</sup> at 11:39pm reads,

Clown school is SO awesome! I had an awesome time. The muscles in my face hurt from laughing so much. The teacher, Helen, is absolutely crazy and swears and talks with her whole body. We played a name game and musical chairs and an awesome version of Simon says. I got the drum mallet in the ass a few times for not paying attention to Simon and once for trying to pin it on someone else. Following this we did a blind trust game. It was fun. Then we practiced entry and eye contact—trust me it sounds a lot more straightforward then it actually is! But my inner clown who is still emerging had the rest of the class in stitches and that was awesome. I didn't have to *do* anything at all, just be me.

I took ‘Develop Your Clown’ from May 3 to June 7, 2010. Upon receiving instructions from Helen about where to mail my registration fee on March 31, 2010 at 12:09 pm I wrote, “I have mailed off my check for clown school, express post, because I really want to get into the course. It will be very challenging no doubt but I am in love with clowning.” By May 14<sup>th</sup> at 1:10 pm I was lamenting my clown school homework. My diary read, “I am stuck on my clown school homework. Honestly I think it is more difficult and certainly more stressful than my PhD so far. I have to do a five minute turn with only one set piece and one prop that shows off a talent that my clown and I would like to share.”

clowns I have encountered.

Although I only performed four times as a clown during the course of my research (once as part of a clown drum circle for the Brain Injury Society of Toronto's annual awareness day in June 2012 and three times as part of a clown kazoo choir for the Kensington Market winter solstice celebrations of 2011, 2012 and 2013), the sensitivities that I have as a clown-body are relevant to this research project. The body, in an (auto)ethnographic sense, can also be used as a heuristic research device (see Butz 2010): the narrating subject positioned within academic knowledge can engage in critical reflexivity while focusing on social circumstances and relationships beyond the individual self. (Auto)ethnography as an academic method lends itself to affective geography in that it seeks to capture 'more than lived experience' and is rather more of an attempt at performing experience in a textual manner (Butz 2010). With this in mind, I kept field notes throughout all stages of the research process (e.g., research, interviews, watching performances, writing) and they record sensorial information and also tensions that arose between my human-body and that of my clown-body. For example, a lot of my reflections on clown training include accounts of when my human-body interfered with my clown-body resulting in inauthentic clown actions. I also chronicled bodily sensations such as pain and stiffness that were often unwelcome and unexpected accompaniments to clown training or (watching) performance. The (auto)ethnographic data obtained during the interviews as well as the interview transcripts themselves, have been analyzed using HyperResearch Software. My approach to analysis of the (auto)ethnographic interview data, as I discuss below, involved sorting through several layers of data and coding to reveal interconnections, consistencies and affects within and between individual

transcripts. I analyzed both textual and visual materials.

#### **3.4.4 Catching Clown Actions: Stop Motion Photography**

Stop-motion photography (or stop-frame photography) is normally an animation technique that is used to make manipulated objects appear to be moving. Photographs are taken frame-by-frame and run together to create motion. I employ it in reverse. Rather than use the technique to create the illusion of motion in inanimate objects I use it to capture and arrest the motion of highly animated objects to isolate the gestures of clown characters for analytical purposes. The stop motion photography was taken on a Nikon D5100 digital still camera. The D5100 is capable of shooting four frames per second and this shutter speed allowed for the capture of performative clown actions. Dewsbury (2010) cautions against the use of video recording as an attempt to capture the affective non-representational aspects of research, arguing that recording still leaves intangible much information. For this reason, and because the presence of a camera changes the relational space and social space between the research participants and myself, the stop motion photography was employed selectively, only capturing portions of the interview where clown actions were likely to occur. I employed stop motion photography at two points during the interview. I used stop motion photography near the start of the interview process when I asked the individual participants about their clown(s) and its (their) core gestural language(s). This run of stop motion photography also served to build up a lexicon of each clown's gestures which served as a heuristic for me to analyze the second run of stop motion photography which corresponded with asking the research participants

about how their clown(s) read a space. How successful this method of capture was will be considered in chapter six 'Shapeshifting: Foldings Between Human and Clown'. Affect, this direct art-form extends affect and visual information in, 'high-definition' (McLuhan and Zingrone 1995, 162). Canadian communication theorist, Marshall McLuhan, would call this kind of clown-action a hot medium. To capture clown action on film is to cool the hot medium, thereby skewing the message. The cooler the medium, the more audience members must fill in the conceptual space on their own (McLuhan and Zingrone 1995). For clowns, myself included, the use of videographic equipment during an interview or a performance (with a few exceptions for self-critique) is considered unacceptably invasive: most clowns don't want to be filmed. This is known as the clown-camera effect. On the other hand, clowns understand photography as a less cooling medium, its use therefore more acceptable.

There are, despite Dewsbury's (2010) words of caution and the clown-camera effect, a number of benefits to working visually. Halford and Knowles (2005) note that working visually as part of the research methods allows the researcher to capture information that is contextual, kinaesthetic and sensual as well as multi-dimensional and chaotic (Rosenstein 2002). From my perspective, visual methods are used in order to accommodate some of the peculiarities of clown-bodies and human-bodies. When in character, clowns communicate largely through physical movements and these, together with the material aspects of the clown (e.g., makeup, costume, the red nose), are culturally embedded and semiotically understood. When out of character, as they were for the interviews, the tensions between the clown-body and the human-body become visible, as clown gestures slip into the discussion of space. It is these moments of tension

between bodies that I wished to capture using stop motion photography. I found that the first run of stop-motion photography while awkwardly timed at a point in the interview where I was still building rapport, generally went more smoothly and were better understood by research participants than any additional runs of photography. In part, I think this occurred because I prefaced the initial run of photography with some kind of comment on its purpose and by the time additional photography was required considerable time had passed in the interview. The additional runs of photography were meant to capture the slippages between the human-body and the clown-body and the slippages were not entirely conscious occurrences. The lack of conscious slippage between human-body and clown-body meant that the research participants did not clearly understand why the additional runs of photography were necessary. The unconscious slippages between human and clown primarily occurred in interview when I asked how the individual clowns read a performance space. At this moment, the human-body slips into the gestural language of its clowns. It seems that the human-body must have access to the clown-body in order to answer this question.

In order to transition smoothly between conversational and photo-captured interviewing, the camera was set up and focused prior to starting the interview. I found the use of a tripod to be too intrusive, so instead I opted to position the camera on a flat surface using beanbags for angle and stability. The use of beanbags for this purpose is fairly standard within the photography industry and is a favored tripod alternative. With the camera in position the photographs were be taken using a remote trigger where necessary so as to disrupt the conversation as little as possible. After using the beanbag with limited success and ease for the first two interviews, I abandoned it in favor of

simply holding the camera by hand. Holding the camera was more effective. As I anticipated some of the photographs were blurred or slightly out-of-focus. Yet even the blurring caused by motion, may be useful as it displays motion in progress rather than simply the end result of movement. The large volume of shots, one every four seconds, ensured some success. One issue that arose early in my interviews was that the built-in camera flash was not able to keep pace with continuous shooting. After seeing the results of this lag in my first round of interview photographs, I purchased an external flash that is able to sustain the rate of recharge over extended runs.

Individual interview participants—all of whom received copies of both interview transcripts and images—were more than welcome to view their photographs at anytime during the research process although I did not intend to make them the specific focus of any follow-up interviews. Rather, I was interested in stop motion photography because it is a more flexible medium with which to capture gestural language. Using stop motion photography provides clear still photographs that can be easily dropped into a standard text based document or animated series of images that can be used in presentations. The animated series of images also speaks to Deleuze's concept of assemblage as it relates to video (Deleuze 2005; Taylor 2013). Although Deleuze said nothing specific about stop-motion photography the final goal is to produce an animated series of images and doing so results in the processes of technical assemblage. Writing about Deleuze and approaches to visual sociology, Carol Taylor (2013, 51) notes that “[w]hat video does is assemble the ‘plastic mass’ of the infinite relations of matter by, first, selecting images from the whole, then, through editing as a second selection, combining them as mobile sections.” Because of the process of technical assemblage, making the animated video

segments into what Deleuze (2005) terms the ‘machine assembly of matter-images’, I argue that Deleuze’s comments about video assembly apply here as well.

### **3.4.5 Clown Clutter**

Another important node in my rhizome might be termed the material/virtual node. I have over the course of this research project augmented my already considerable collection of clown texts (e.g., show programs, flyers), images, and virtual materials (e.g., websites, blogs, facebook accounts, twitter posts, YouTube videos). These materials can be considered in terms of their affective potential; that is, in terms of their potential to incite or arrest action, and have been analyzed using HyperResearch. The layers of codes that I applied using HyperResearch have helped to reveal the multiple connections between people, clowns, spaces and virtual materials. With regards to this node of methodological engagement the comparison of different sources (e.g., flyers, pictures, posters, transcripts) within the case in HyperResearch helped to expose the rhizomatic relationships between material and virtual objects. I was able to easily identify the relationships between individuals and clowns within the community—noting who has performed with whom and who studied with which teacher. This empirical node in my methodological rhizome plays a supportive role, in that collected materials potentially articulate with each of the central research questions. This support role is evident in terms of the clown texts, images and virtual materials both informing about, and thus affecting *upcoming* activities, or documenting and thus producing latent affects *following* activities within and outside of Toronto’s clown community.

The collection of material/virtual artifacts can also be used to explore the material/virtual spaces of networking and character development that may support and sustain the clowning community in Toronto. Postering is a way in which cultural communities can sustain and continually regenerate their networks (Bain and McLean 2013). For example, there are significant overlaps in terms of the use of theatre spaces and multiple references to specific web-pages contained within the programs and flyers of Toronto's clown community. Additionally, the relationship(s) between individuals and their multiple clowns is often complex with different clowns emerging at different times and in relation to different needs (e.g., performances, healthcare work, required skills). The relationships also resemble a rhizome. I have tried to capture some of the rhizomatic relationships graphically by drawing a rhizome of my research participants. I have also tried to graphically present some of the relationships between individuals and individual clowns by drawing lines between various rhizomes. Through the drawing of a rhizome I have shown that Toronto's clown community is very tightly woven with both people, clowns and spaces sharing multiple connections.

Finally, this collection of material/virtual artifacts helped to further expose the ghostly form of Richard Pochinko. Specifically the collection of material/virtual artifacts reveals the ongoing manipulation and orientation of affect towards Richard Pochinko by noting references to 'Pochinko style' clowning, to 'Clown through Mask' and to Richard himself. I also collected some limited material artifacts that include images of Richard. One in particular—a fuzzy black and white image of Richard in a clown nose—I find very interesting especially because I learned that he only very rarely performed as a clown, devoting himself to teaching the art instead.



### **3.5 Analysis: The Force of Data**

Following each of the interviews, audio files, accompanied where necessary by the stop motion photography frames, were loaded onto my laptop and stored for later transcription and analysis. I used the transcription software HyperTranscribe. Finished transcripts were then imported into HyperResearch for coding and analysis (Researchware 2009).

HyperResearch is a qualitative data analysis software program with advanced multimedia capabilities which allowed me to code-and-retrieve text, video, audio, and graphic materials all within the same study. Using HyperResearch I could code textual and multimedia data, group similar codes together, do Boolean searches of codes to test hypotheses, and display statistical analyses graphically.

I analyzed three kinds of data in HyperResearch. First, I coded a total of twenty-one interview transcripts. In a strictly Deleuzian framework the composition (e.g., gender, ethnicity, economic standing, sexual orientation) of my research sample is always in becoming (e.g., becoming-woman, -man, -middle-class, -heterosexual, -homosexual-white) rather than stable (e.g., woman, man, middle-class, white). For those not espousing Deleuzian frameworks, my research sample included nine males and twelve females; however, these gender categories did not necessarily extend to each individual's clowns many of whom have a more fluid gender identity, are gender neutral, are the opposite gender to the individual or perform gender differently than their human counterparts. Similarly, the clowns of an individual may have a different sexual orientation than the individuals do (LaRiviere 2012). The ages of my sample ranged from approximately

twenty-five to approximately eighty. Age is also de-stabilized by the clowns, as individuals' clowns are not necessarily the same age as their human counterparts. For example, an approximately eighty-year-old male has a clown that is a gender-neutral baby in diapers (Hugh and Alexandra, Interview July 18 2012). The clowns may also be of different economic standing and ethnicity than their human counterparts, however, all of the individuals interviewed were white and of average middle-class standing based on my observation and questions about their income, education, and career path. The fact that all of the research sample is white and does not represent the great diversity of Toronto's population, limits the repertoire of performances to be interpreted for their racial destabilizing potential. I do maintain, however, that at the highest levels of clown artistry, the clown, whether embodied by a white person or not, is still capable of destabilizing whiteness. The destabilization occurs through movement, comportment, and the disruption of affect interpretation (Rogers 2012; Bouissac 2010). In a Deleuzian framework, there are 'a thousand tiny' racial performances and 'a thousand tiny' gendered performances (Saldanha 2006; Grosz 1994b) to be enacted and interpreted. I recognize that the number of performances witnessed and interpreted for this research is limited to a small research sample.

Seven transcripts, as noted above, were from interviews related specifically to the legacy of Richard Pochinko. Of the seven informants, four were males and three were females. This gender composition—which does not necessarily extend to include the clowns—is a little bit atypical in that the Pochinko method of teaching 'clown through

mask<sup>12</sup>, tends to appeal more to females because of the inner psychological nature of the training (interview responses include comment on this appeal and suggest that Toronto in particular has a high number of females performing as clowns but I can neither confirm nor deny this assertion). The individuals interviewed for this node of methodological engagement were between fifty and eighty years of age. Two transcripts were for interviews with key venue representatives within Toronto. One of these informants was male and the other female. Both individuals were between twenty-five and fifty years of age.

Twelve transcripts were from interviews with professionally trained clowns. Eight females and four males were interviewed. The sample included emerging clowns with only one or two years experience as well as seasoned professional clowns with fifteen to twenty years experience. These latter interviews included runs of stop motion photography, which brings me to the second kind of data analyzed using HyperResearch. The runs of photographs were imported to HyperResearch where they were coded as either human gesturing or clown gesturing. The third kind of data to be analyzed using HyperResearch was the accumulated clown clutter. This data set included materials in several different formats: textual, video, and graphic images.

The process of analysis and coding of materials was the same for all three sets of data. I managed the coding process, from the creation and grouping of codes through to

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<sup>12</sup> Pochinko clown or ‘clown through mask’ are two interchangeable ways of referring to the style/ technique of teaching clown. Research participants also refer to different phases of their training, most notably ‘baby clown’, the foundational course in the Pochinko style. I have used ‘baby clown’ in some instances and ‘clown through mask’ in others however in keeping with the nomenclature one is likely to encounter within the clown community at large I have used specific designations to refer to the advanced levels of Pochinko clown (e.g., Joey and Auguste).

the analysis, as a process of layering. For instance, I quickly discovered that names both personal and clown names appeared in the interview transcripts in very high numbers so began coding by applying two layers of name codes—people and clowns.

The first of these layers under the group ‘people’ included the personal names of individuals—usually more established clown artists or those who are teaching clown either presently or in the past. The second grouping of codes included the clown names (See Figure 3.1). This layer was more substantial both in terms of sub-codes and in frequency counts because individuals often possess more than one clown. Some individuals have as many as six different clowns. I found that these two name code groupings ‘people’ and ‘clowns’ were particularly helpful in terms of organizing the various data sources and in terms of distinguishing between individuals and their often multiple clowns.



Figure 3.2 HyperResearch code book view showing clown names. Screen shot by Dylann M. McLean.

Another layer of codes included the code group ‘spatial awareness’. Under this group I included codes for the various spaces both physical and virtual that serve the clown community. I also had a group of codes called ‘becoming’.

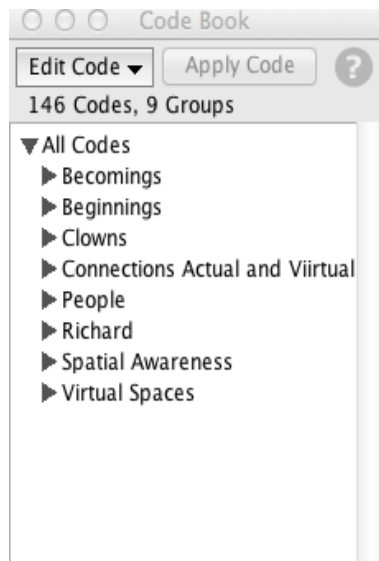


Figure 3.2.1 HyperResearch code book showing code category groups. Screen shot by Dylann M. McLean.

Sub-codes included ‘becoming clown beginnings’, and ‘becoming clown middle’ and these codes refer specifically to different rhythms, timings and stages of clown training and practice. The layers of codes that I applied to my research data began to reveal the multiplicity of connects between individuals, clowns and different spaces within the city. Coding also revealed the ways in which affects are subtly oriented towards the absent presence of Richard Pochinko.

The code books (e.g., Figure 3.2 and Figure 3.2.1 above) within HyperResearch can only be arranged in a linear fashion as lists. The linear order of the codes was a source of frustration for me as the layers of coded data began to take on a shape—that of the rhizome—which I could not fold back into my tools for analysis. The more data I analyzed the more visible the multiplicity of relations and affects—data-becoming-rhizome. As I note elsewhere (see Chapter 4 ‘Sending in the Clowns’) I resorted to other mechanisms for organizing data that would better align with the emergent rhizome shape.

### 3.6 Mess in Methods

The rhizome structure is also a useful way to conceptualize the different relationships between myself, the researcher, and my participants, the researched. With this in mind, this section of the chapter will discuss my method of sampling and the affects that have had an influence—positive or negative—on my ability to conduct this research project. In this context, affects can be considered as either facilitating or impeding the research relationships. Although subtle changes in the research relationship are to be expected on an individual basis, I found that both my access to people and to information was affected differently by privilege both perceived and actual. Concomitantly the research relationship was affected by my status as a non-performing clown. I will discuss these affects in relation to the seven interviews focused specifically on Richard Pochinko and in relation to the eleven interviews with clowns.

The sampling strategy for both sets of interviews had two basic components. First, potential participants were recruited through my personal network within the clown community. These contacts included my own clown teacher and several other personal connections. Second, participants were recruited with the help of two websites—[www.torontoclown.com](http://www.torontoclown.com)<sup>13</sup> and [www.richardpochinko.com](http://www.richardpochinko.com). The websites list information, including contact details or links to other websites where contact information can be obtained.

In both sets of interviews, my own ‘processural field’ (Manning 2013, 17), my

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<sup>13</sup> Since beginning this chapter in the summer of 2013 the website [www.torontoclown.com](http://www.torontoclown.com) has ceased to operate. Instead this important virtual community hub has been replaced by a stable website for the Toronto Festival of Clowns <http://www.torontofestivalofclowns.com> and a variety of open groups on Facebook.

own affective forces, interacted with the ‘processural field’ of my research participants in different ways. For some, my own clown process—which to date does not include clown through mask training—positioned me as an outsider. This was particularly the case for those research participants who studied directly with Richard Pochinko. One individual with whom I have an ongoing research relationship has repeatedly brought up the issue of clown through mask training and suggested that I undertake my training before the completion of my doctorate. Although undertaking my full mask and clown training is a long-term plan, I have always maintained that doing so is not necessary at this stage. My own clown process includes discovering and developing my clown with Helen Donnelly. As a performing circus and theatrical clown as well as in her role as a therapeutic clown, Helen is well known locally. Holding herself and her students to a high artistic standard can in certain circles mean that Helen is a polarizing figure. In this regard, my association with Helen has both positive and negative affects. In some instances Helen directly facilitated my access to people and information while in other circumstances our association created barriers. The affects here either aided or hindered my ability to act as a researcher but they also position Helen as a gatekeeper. Gatekeepers are often discussed in relation to qualitative research within and outside of human geography and are described as people or relationships that facilitate or hinder opportunities (Kearns 2000; Campbell *et. al* 2006; Creswell 2013). I contend that the affective forces of my association with Helen led to both of these outcomes.

As my research progressed, other affective forces began to influence how the clown community perceived me. The affective forces I refer to here began as murmurings following my interviews with individual clowns. These murmurings usually occurred



after the digital voice recorder was switched off and the general theme of the murmurings had to do with my position within the academy and the academic study of the clown. By the time my interviews were completed the murmurings had become public comments about my being a ‘brainiac’. These comments are often spoken while milling in the lobby at clown shows. I have begun to understand both the murmurings and the public comments as affects related to my relative lack of performance experience as a clown. The clown community is one in which bodily forms of knowledge (and intelligence) are highly valued. Within this context then the university environment is viewed as the antithesis to knowing through the body. Although I do not think that my brainiac status within the clown community had a significant impact on my ability to conduct this research project, I do wonder if I could have done more to step outside of the ivory tower. I see stepping out of the ivory tower taking the form of clown performance because ‘doing’ is viewed more positively than ‘talking about’<sup>14</sup>.

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<sup>14</sup> In this vein, I have been toying with the idea of making my solo clown turn debut in the final weeks of my doctoral student career perhaps prior to my oral defense. I think that this timing of performance might provide my own clown a more direct way of commenting on my dissertation work—it might be interesting and funny to try and clown my dissertation in front of an audience comprised of both participants in my research and invited academic guests. I could potentially do such a performance at one of the monthly Red Nosed District’s. Although I have not yet embarked on my clown through mask journey and as previously mentioned I am not ready to take such a step at the present time, my current clown would benefit from performance. With two of Helen Donnelly’s clown classes under my belt I am theoretically well positioned to make my solo performance debut prior to undertaking clown through mask training. Other than solo performance the next logical step for developing my clown is a clown through mask course.

### **3.7 Ethical Considerations**

Given the multiple nodes of the rhizomatic-methodology I have laid out above, some additional ethical considerations, beyond the standard informed consent, must be addressed. When conducting human based research individuals must understand and agree to being researched, photographed, and written about on an individual basis. This is typically referred to as informed consent. In the specific context of this research project that consent is obtained from human-bodies. As individuals with public performance profiles, or clown-bodies, consent must also be obtained for researching, photographing, and writing about the clown characters. What this means is that total anonymity can be given to human-bodies and clown-bodies, or anonymity can be applicable only to one or the other according to an individual's preferences. These unique ethical configurations are necessary because this research is examining both the human-body and the clown-body or, in other words, the individual and their public characters. As a result my ethics forms for the interviews with clowns (see Appendix F) included an additional required consent checkbox where individuals could indicate that they consented to having their clown(s) name(s) used. Research participants also consented to the use of their photographs where applicable.

Due to the time commitment involved for the participants, I offered in-kind inducements. The inducements were available to all interview participants with the exception of the two interview participants who represented venues associated with the clowning community. The inducements were primarily related to the professional clown or theatrical practice of individuals and included but were not limited to, re-posting or re-

tweeting professional announcements, creating props for upcoming performances, volunteering for performance and in one case helping to set up and paint a new studio space. The requests were usually very modest and involved forwarding e-mail or posting information related to a show or to teaching activity to Facebook or Twitter. I continue to receive this kind of request since I remain on the e-mailing lists for many individuals involved in my research. Often the requests are not directed specifically to me but are general appeals to spread the word about upcoming activities. In the interest of maintaining a positive relationship I continue to help spread the word. In one case, I raised the issue of inducement and suggested that I might provide a service in response to a verbalized wish for printed and somewhat-weatherproof songbooks for the clown kazoo choir that performs in the Kensington Market solstice celebration each December. As of August 2013 I have ten more songbooks to make and decorate by the beginning of December.

### **3.8 Immanence and Empiricism**

Having discussed each node of methodological engagement, I have begun to grow my rhizomatic methodology. What is important to recall is that each node within a rhizome may grow and form connections at different speeds. While each node of methodological engagement is necessary to the overall project, each node takes its own lines of flight through my dissertation work. It is through such lines of flight that the multiple realities I am seeking to create ‘becomes’. For Deleuze (2001), empiricism is a way to study the multiplicity, to trace the lines between immanence and a ‘wider series’

(Coleman and Ringrose 2013, 10). What Deleuzian transcendental empiricism offers to a study of clowns in particular is the opportunity to explore the relationships of the clown with geographic space, with the human-body and with society in a way that is both ‘impersonal and singular’. In trying to articulate the relationships of the clown which itself exists between the actual and the virtual I hope to engage with immanence. As Coleman and Ringrose (2013, 10) note, immanence in this context “[r]efers to the specificity or singularity of a thing; not to what can be made to fit into a pre-existent abstraction (neo-liberalism, capitalism, or globalization, for example)”. In what follows, I present the reality that I have created by studying clowns in original and creative ways. In doing so, I am engaged in a process of pleating and assemblage— immanence and empiricism. I did not set out with the intention to reveal a rhizome within the research data, rather as I layered the codes the rhizome was immanent. Coleman and Ringrose (2013, 10) argue that,

Deleuze is pointing to an empiricism that becomes through immanence. That is, empiricism is a way to study the multiplicity of a thing—its relationality— through beginning from and extracting what is immanent to that thing.

The proceeding chapters will focus on the relationships between the beginnings—space, body, affect and clown—and the complex relationships between the self and the clown(s), one’s inner geography; the absent presence of Richard Pochinko; and the transformative potential of both geographic space and clown. I begin with a focus on the

multiplicity of relationships between the self and the clown(s) by 'Sending in the Clowns'.



Figure 3.2 Mostly Clown (show) Clutter

## Chapter 4: Sending in the Clowns

Yah-dah dah-dah-dah-dah

Yah-dah dah-dah

Yah-dah dah-dah-dah-dah

Yah-dah dah-dah... .

To introduce the clowns involved in my research, I open this chapter with the universal circus theme song, which is used extensively in clown training and performance as a signal for entry onto the stage (Coburn and Morrison 2013). If the red nose, as the world's smallest mask, functions as permission for an individual to become clown, the calling forth of a clown with the circus theme signals the *complicité* of the audience. I employ the circus theme here as an invitation to readers to understand the experiences of individuals and their clowns. Although I assisted participants to use (auto) ethnographic distance (mythic distance to use the language of clown training. See Coburn and Morrison 2013) during interviews, it is important to recognize that distance between one's human-body and one's clown-body is not stable, rather it is something that shifts and changes. Writing about identity formation among professional clowns, Meier and Andritsou (2013, 56) note "[t]hat there is no clear separation and differentiation between the clown and the self". The relationships between the clown and the self are usually complex and multiple, even rhizome-like, because individuals often have more than one clown. Like the nodes of a rhizome, a person's clown personas grow and form

connections at different speeds. Additionally, as I reveal in this chapter, the growth of an individuals' clown(s) can cease as the specific persona falls into disuse. The placement of the clown as neither an entirely separate identity or as a being completely contained by the personal self speaks to the complexity of the clown as an affective and liminal entity—even when no longer used in performance (Baer 2008; Meier and Andritsou 2013; Coburn and Morrison 2013; Manning 2013).

For the individuals involved in my research, however, the complex relationships between their human self and their multiple clowns are continually felt and experienced. While the individuals acknowledge that the clown is a different entity and/or identity than their human-self, no distinct line separates the self and the clowns. An identity that is fragmented into multiples can be defined in relation to others (by outside observers) and in relation to oneself, to help define the self (Ricoeur 2005). Identity fragments, like the nodes of a rhizome are not additive: rather they are mutually constitutive and affective. Philosopher and visual artist Erin Manning (2013, 3) notes that,

[s]elf is a modality—a singularity on the plane of individuation—always on the way toward new foldings. These foldings bring into appearance not a fully constituted human, already-contained, but co-constitutive strata of matter, content, form, substance, and expression. The self is not contained. It is a fold of immanent expressibility.

For Manning, Deleuze (1988; 1993; 1994) and Jung (1959) the process of individuation and subjectification involve imbricated folds. According to this processual understanding



the individual or clown is the product of the process. Psychologist Ian Tucker (2012, 778) argues that,

The point is to view individuals as products of processes of individuation, which are defined as their relations to others, not by some form of internal property, whether a process or not. Deleuze, then, did not believe in a stable individual with intrinsic properties as a useful conceptualization of human experience, but this does not mean that he was not interested in singularities: that is, the patterns and modes of organized forces that come to bear *as* individual experience.

The individual here comes to be through a process of individuation—differentiation and repetition. Within such a framework an individual's clowns do not preexist the experience of them—by the self as a qualitative matter, or by other bodies as co-constituted expression. In other words, clowns as much as they are outwardly expressed and defined can be constantly present within the internal (psychological) space of the person—adding to a complex internal identity and potentially enhances their capacity to affect and be affected (Anderson 2006). In a strictly deleuzoguattarian framework, it is necessary to think of the internal (psychological) or intracorporeal space of the individual with porous boundaries because the subject is formed through a complex folding of the inside to the outside.

The complexity of the self-clown relationships extend my research sample from twenty-one (individuals) to forty-six (clowns). Although, as I explained in Chapter 3, I found it helpful to have separate code layers for people and for clowns, in practice

individuals and their clowns are never entirely separate. In order to keep people associated with the correct clowns, I found that I required a visual aide. I turned to drawing rhizomes for this purpose. Using the interview transcripts to draw each individual's rhizome I was able to keep a better sense of the human-clown relationships in my research. The graphically presented relationships also enabled me to clearly identify types of individual-clown configurations.

In the remainder of this chapter I discuss examples of four types of configuration: educational, simple, complex, and 'duo'. The rhizomes of some individuals fit into more than one configuration category. In introducing each individual's rhizome, I present the name or pseudonym of the individual followed by those of their clowns and other characters as a series of folds indicated by a slash<sup>15</sup> (e.g., See Figure 4.1.3.1). The individuals and the clowns are both indicated by the circle, while buffon characters use the triangle, and hybrid clown-comedian/actor characters appear as hexagons. I use the circle to indicate both the individuals and their clowns so as to evoke wholeness. I have created both visual and verbal pictures of each individuals clown configuration. I used the slash to note the folds of each individual and the following pattern of difference and repetition to denote the different kinds of entities—Person/Clown/buffon/[hybrid]. The rhizomes were drawn out of the text of the interview transcripts and based on the individual introductions to each clown that I received in interview. Here I invert this process offering the rhizome and then drawing from my transcripts allowing the individuals to introduce their clowns in their own words. By introducing the clowns of

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<sup>15</sup> I use the slash as a means of evoking the Deleuzian fold (Deleuze 1988 and 1993) and to indicate that person and clown can be separate and concomitantly seen of the same unit (Lauchman 2010).

my research sample and discussing at length the affectivities that have forced individuals to embark on the journey of becoming clown, this chapter contributes to literature in and outside of the discipline of geography about subject formation (Fox 2002; Jackson 2010; Manning 2010; Thrift 2008b). The affects which bring individuals to clown and which influence their foldings and self-governance over time helps geographers think further with the Deleuzian fold as a mechanism for the formation of both space and subjectivities (Malins 2004; Malins *et al.* 2006). Additionally, this chapter contributes to geographic research about artistic identity formation (Bain 2004; 2005) and helps theorize about the role of the initial studio space of clown training and its affective hold on an individual clowns identity. It is suggested that, following the initial folding in of studio space at the time of initial clown training, clown identities are (un)folded between a range of different studios, performance venues, and community myths. The affects which influence an individuals (un)folding can, overtime, place unwanted limitations on a body. For example, the educational configuration of the clown rhizome is often one that is too tightly folded. The clowns belonging to this category are limited to this fold. For other configurations of clown the potential risk is to continuously unfold without refolding or connecting to the line outside. Malins *et al.* (2006, 512) explain the folding of the line outside as a folding that,

[f]orms when a body connects with the creative potential of pure matter energy, which Deleuze and Guattari also call the virtual: a very real, yet not yet actualised, field of potentiality. This forth folding is, in other words, the folding in of that which lies outside of discourse and thought, and which forms an

indeterminate space of potential becoming. Connecting with the line outside involves opening the body up to new ways of thinking and being. It is an inherently risky practice, for it unravels those stable knowledges of self and identity that allow us to move through the world, and to speak, with certainty. Yet it is also a practice which opens up the space for bodies to create and fold themselves anew.

The line outside (for Deleuzians) is really the creative drive (for non-Deleuzians) and for many within the clown community ‘the line outside’ still takes the shape of Richard Pochinko. Finally this chapter, because it begins to trace the contours of Richard Pochinko, contributes to a growing body of literature on absence-presence or presence-absence within geography (Edensor 2005; Wylie 2007; Frers 2013).

#### **4.1 Enter the Clowns**

Here come the clowns—absurd, eccentric, serious and funny. Clown scholar John Townsen (1976, xi) notes that “[t]here is no such animal as *the clown*. There are, instead, only *clowns*.” He continues, “[t]o allow a single image of the clown, positive or negative, to prevail would needlessly limit our enjoyment of a phenomenon as variegated as the patches on a Harlequin costume” (Townsen 1976, xi). Here they are again, a multiplicity—rhizomes educational, simple, complex and duo—here are the clowns.

#### **4.1.2 Educational Configurations of the Self and the Clown**

The seven rhizomes I present here belong to people whose life mission involves, in one way or another, the advancement of clown as an art form. Each of these individuals studied and/or taught directly with the late Richard Pochinko, as such I have used star shapes for each person rather than circles because individuals who studied directly with Richard enjoy significant status within the clown community. Each of these individuals also went on to have significant performance careers as clowns or actors immediately following their work with Richard. In time, however, largely due to the affective outcome of his or her (sic) work with Richard, each individual has also gone on either to teach clown or acting or to direct theatrical and clown productions. Due to this educational focus, the individuals make use of one primary clown at the expense of others developed during their training and performance careers. When asked about their clowns, these individuals mentioned only their main one, sometimes acknowledging that they had many others or that they used or were in clown while teaching. Not everyone interviewed offered the name of their clown (not all clowns have names), instead focusing on Richard's pedagogy and continued influence. Many of the individuals included within this rhizome category also continue to serve, as Richard did, as resources and embodied connections with Indigenous peoples and communities within North America. Again, this is because of the Pochinko method for clown training which relies on the personal mask. I use Ian Wallace (Richard's former partner) and his clown Nion as an example of an individual with an educational configuration of the self and the clown.

## Ian/Nion



Figure 4.1.2.1 Ian's clown configuration.

Photograph of drawing by Dylann M. McLean

After travelling with Richard Pochinko to Europe and across North America, Ian was a co-founder of Toronto's Theatre Resource Centre (TRC) in 1975. Richard and Ian worked in partnership to evolve the clown through mask technique. Ian's clown Nion explores themes that include balancing the masculine and the feminine qualities within the body. In fact the "[w]hole male/female thing became the essence of [the] Nion clown show which was very successful in Toronto, Montreal, [and] New York" (Ian Wallace, Interview July 6, 2012). Nion's political role, then, is one that encompasses gender politics and subjectivities. The disruption of typical gendered performances by Nion also enables this clown to potentially disrupt performances of whiteness. This potential is due to the way in which the white male is typically embodied (Rogers 2012), but I have not seen first-hand the performances of Nion so I cannot speak to this potential aspect except to say that it is there. Since Richard's death in 1989, Ian has focused on teaching clown through mask primarily in the Vancouver area and the interior of British Columbia. Asked about his current teaching practice Ian responded,

[a]fter teaching it in the way that we eventually worked, I mean Richard was always involving something new, right, and we came to the sixth mask and that was great. Everybody's been teaching the sixth mask work but sometimes I get a call from people saying, well, could you teach this in a shorter period of time. I started thinking about it and I decided I was going to evolve a six-in-one mask (Interview July 6, 2012).

Like all of the other individuals interviewed who were directly connected to Richard, Ian now dreams of Richard and looks to his spirit for guidance in teaching. He states, "I find when I'm doing a class, I just stop for a minute and then whatever it is I'm looking for will just come through, you know. It feels to me like he's [Richard] sitting inside my head right now and it's quite remarkable" (Ian Wallace, Interview July 6, 2012). To date Ian has been guiding people to their clowns for more than thirty years. Most teachers of Pochinko clown consider themselves guides rather than teachers. This is because the 'clown through mask' technique is about revealing the clown within, however, in contrast to the dominant European styles of teaching clown where the student must reveal their clown on their own, Pochinko clowns have an explicit purpose—to express their humanity (Coburn and Morrison 2013).

### Jan/Fender

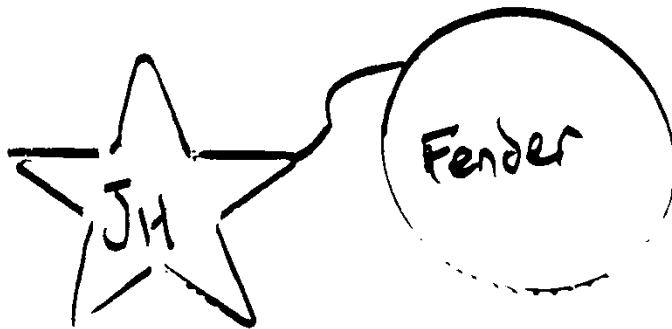


Figure 4.1.2.2 Jan's clown configuration.

Photograph of drawing by Dylann M. McLean

### Fiona/Mabel

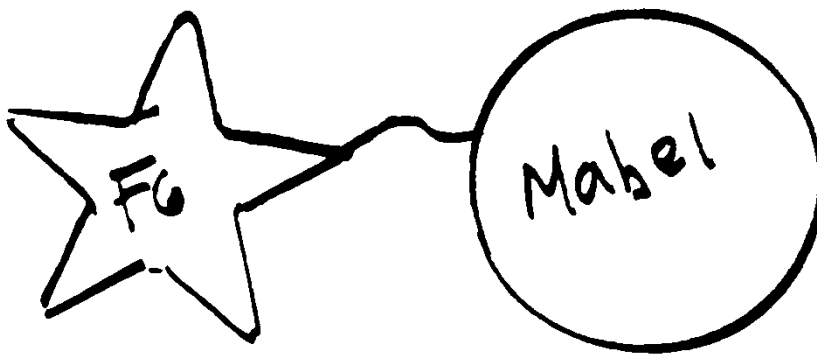


Figure 4.1.2.3 Fiona's clown configuration.

Photograph of drawing by Dylann M. McLean



### John/Smoot and Mike/Mump

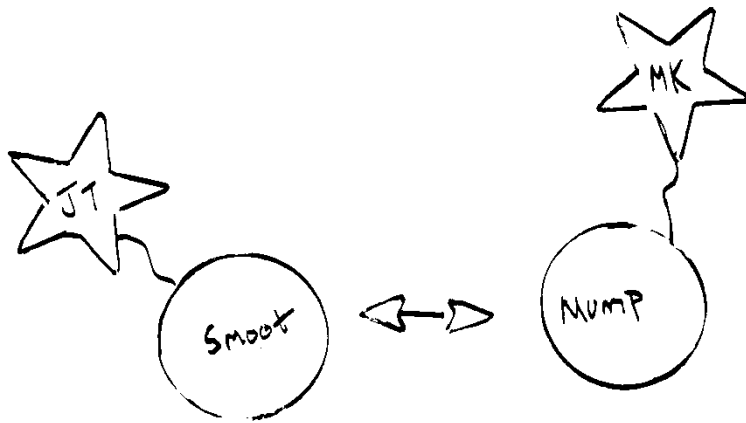


Figure 4.1.2.4 John and Mike's clown configuration.

Photograph of drawing by Dylann M. McLean

### Andrea/?

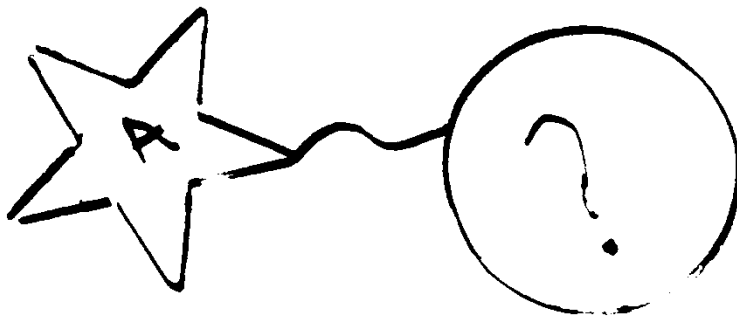


Figure 4.1.2.5 Andrea's clown configuration.

Photograph of drawing by Dylann M. McLean

## Harold/?/[Shalom Jerome]



Figure 4.1.2.6 Harold's clown configuration.

Photograph of drawing by Dylann M. McLean

Aside from their roles as educators, the individual clown rhizomes that I have presented in this section were deeply affected by the time they spent studying with Richard. For them, and for many others, working with Richard was the most significant moment in their lives. Geographer Alison Bain's (2004; 2005) work on artistic identity formation has noted the importance of an artists' studio in the formation of professional identity. In the context of clown where practitioners often do not have a specific studio space in which to develop and sustain professional artistic identity, the initial site of training or the home studio may provide a central reference point for the construction of identity. Beyond the initial training place, the myths, stereotypes, and, in the case of clowns I would add studio lore of individuals, become important sources of information related to identity formation and the main mechanisms for communicating ones professional identity as an artist (Bain 2005). A geographic understanding of how artistic

and professional identities are formed and sustained helps shed light on the orientations of affects within Toronto's clown community. As new generations of clowns are born in Toronto or trained by one of the teachers listed above they are oriented towards Richard as an absent-presence. Richard becomes part of the rhizome that connects the clown community together whether one has a single clown or a multiplicity of clowns.

#### **4.1.3 Simple Configurations of the Self and the Clown**

The relationships between the self and the clown that I highlight here present as simple rhizomes, as each individual has only one or two clowns. The number of clowns one has, beyond the workshop experience where potentially as many as seven clowns are created depending on the specific training method, has no relation to the length of time one has spent clowning. The individuals in this section of the chapter include individuals who have been clowning for more than a decade, as well as individuals who are relative newcomers to clown (less than three years). Clowns are born when a person has a need for them (because they have been affected). Usually the circumstance is one of personal significance. In other instances, clowns are born in response to affects—often related to one's professional craft in the case of actors, comedians or dancers. I profile two individuals and their clowns in this section to highlight this process.

## Cynthia/Trixie Rouge/Ginger

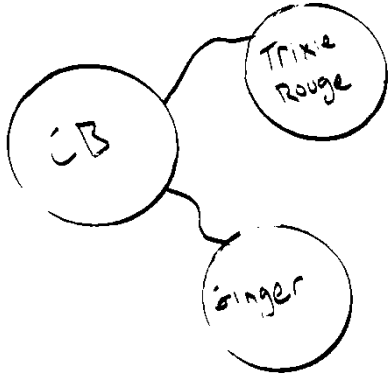


Figure 4.1.3.1 Cynthia's clown configuration

Photograph of drawing by Dylann M. McLean

While studying improv at Second City, Cynthia and a friend signed up for a weekend 'Introduction to Clown' class taught by Sue Morrison. From that moment in 2001 on, Cynthia was hooked on clown. In rapid succession Cynthia signed up for Baby Clown (clown through mask) and then Joey and August with Sue Morrison. Trixie Rouge emerged out of the initial mask work and developed further with John Turner and Mike Kanard and other teachers within the Greater Toronto Area (GTA). Cynthia describes Trixie as a "[v]ery sassy, very competitive, very girly girl" (Interview May 7, 2012). These personality traits are also apparent when it comes to Ginger who has emerged more recently out of a period of study with Francine Côté in Montreal.

The process out of which Ginger was born is very different than Pochinko clown where one's clown is born out of the mask work. Ginger emerged as a result of Francine reading Cynthia's affects expressed as rhythms, tics or repetitive postures, and

personality. Although Trixie and Ginger share some basic personality traits—they are both competitive but girly—Ginger has certain things she likes to do: “[p]ulling up the [long] gloves, flicking hair back, always making sure my dress is pulled down, always being perfect” (Interview May 7, 2012). While Ginger enjoys looking perfect it is not a trend that extends to her face makeup—she is a natural looking clown without the face makeup (white) of Trixie Rouge. Whiteface in clown performance is an expression of social and economic class rather than race (for further discussion see Bouissac 2010). Both Trixie and Ginger were born out of an interest in comedy and improvisation; in a sense these clowns are the affects of other forms of comedy-acting training. Cynthia has been clowning for more than a decade and has an active performance and teaching career with Trixie and Ginger. In contrast, the next individual-clown configuration that I discuss is Kathryn and her clown, Bottchie Bobbie. At the time of the interview Kathryn had been clowning for two and a half years.

### Kathryn/ Bottchie Bobbie

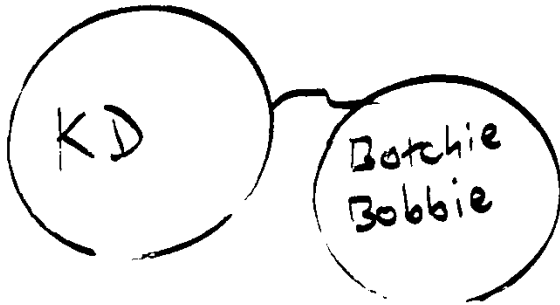


Figure 4.1.3.3 Kathryn's clown configuration. Photograph of drawing by Dylann M. McLean

As with many of the other people in this study, Kathryn was always drawn to stories about the trickster, the clown, and the fool. For most people, the process of becoming clown is a matter of the right opportunity presenting itself at the right time. As a young adult Kathryn helped to care for her dying father and it was during this sad and difficult time that she casually shared with a friend her interest in clowns. Kathryn recalls,

[s]oon after my father died she messaged me and said 'hey, I heard about this clown teacher if you're interested, Helen Donnelly, she's amazing', check it out. So, suddenly I had a bunch of time on my hands after my father died, and I decided, everything was pretty shitty at the time. I was very raw and vulnerable,

and for whatever reason that seemed like a good time to explore clown (Interview June 6, 2012).

The clown that emerged from this initial dark period of mourning is Botchie Bobbie. A clown “[w]ho believes in the light within all” (Interview June 6, 2012). Botchie is an English-speaking teenager who usually wears a school uniform consisting of a long plaid skirt, a white shirt and a tie. A very high energy level clown, Botchie is almost always moving her ‘rubber limbs’ around and introducing herself, repetitively. The way in which Botchie moves disrupts typical performances of whiteness. This is because the embodiment of race encompasses much more than language and posture, to include a multidimensional set of embodied characteristics including what a body can do within particular spaces (Kobayashi and Peake 2000; Saldanha 2006). Botchie challenges any pre-given notions of how a body should move, disrupting the semiotic chain in and through which we categorize and interpret the body. This is reinforced through movements that in the specific case of Botchie are a direct opposition to her appearance, as a white western teenage girl. Kathryn describes her personality noting that,

[s]he is kind of tentative and hesitant but also has this certain kind of impenetrable optimism. Like everybody is amazing. Everybody has a heart of gold and so does she actually. And she’s very goofy, so silly and goofy. She’s got, like me, all these crazy long limbs and stuff. And she kind of bobbles around like this, like rubber. Like her limbs are rubber. And again you see her hesitancy in her movements. So, it’s like, maybe I’m going this way or maybe I’m being—yeah,

yeah, I'm confident. Meanwhile it's like I don't know what I'm doing (Interview June 6, 2012).

Botchie Bobbie is full of innocence and vulnerability. She loves and accepts everyone. For Kathryn, Botchie Bobbie is an affect or a force through which she has been able to arrive at a place of self acceptance. Self acceptance is also important for individuals who have a true multiplicity of clowns as is evident below.

#### **Adam/Mulett/?**

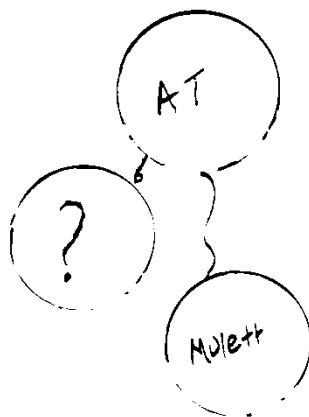


Figure 4.1.3.2 Adam's clown configuration.

Photograph of drawing by Dylann M. McLean



**Sharon/Mary**



Figure 4.1.3.4 Sharon's clown configuration.

Photograph of drawing by Dylann M. McLean

**Ron/?**



Figure 4.1.3.5 Ron's clown configuration.

Photograph of drawing by Dylann M. McLean

**Larah/Sandy Pussum/Janett**

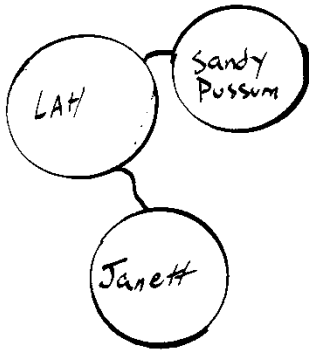


Figure 4.1.3.6 Larah's clown configuration.

Photograph of drawing by Dylann M. McLean

**Katie/Dizzy/Harriet**

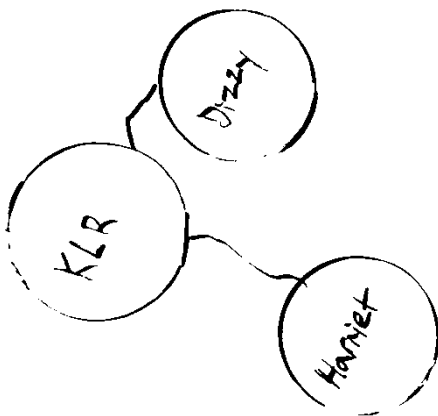


Figure 4.1.3.7 Katie's clown configuration.

Photograph of drawing by Dylann M. McLean

#### 4.1.4 Complex Configurations of the Self and the Clown

Some individuals have a true multiplicity of clowns and therefore a much more complex set of relationships between themselves and their clowns. The rhizomes of self-clown relationships that I offer here are complex with three or more clown-like beings. With complicated internal geographies the individual-clown relationships I discuss here are more intricate in that they can extend to include internal clown-clown relationships. In one case the internal clown-clown relationship has been expressed on the stage, but for most individuals any internal clown-clown relationships are only ever imminent to external expression. Because of the intricacies of the rhizomes in this section I discuss four out of the five rhizomes in this category. The four rhizomes I discuss offer the broadest range of individual-clown and clown-clown relationships.

##### **Peter/Onus/Pip/Poso**

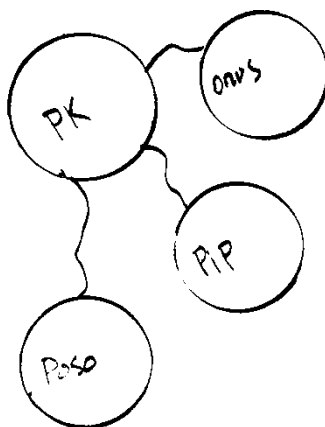


Figure 4.1.4.1 Peter's clown configuration.

Photograph of drawing by Dylann M. McLean

### Daniel/Omie/Sketchy/trevor

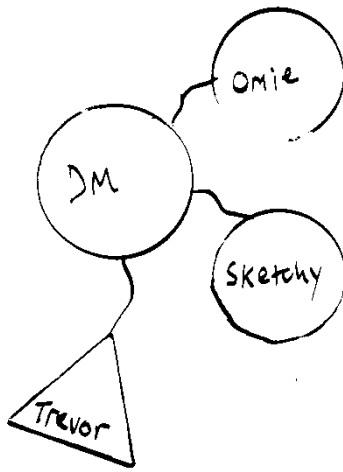


Figure 4.1.4.2 Daniel's clown configuration.

Photograph of drawing by Dylann M. McLean

When his former band mates opted to do a Halloween gig, Daniel went dressed as Bozo the clown. Not long afterwards Daniel read a review for a Mump and Smoot show in *Now Magazine* and was intrigued by ‘the clowns of horror’—who offered a different perspective on an art form that never really resonated with Daniel. As a child Daniel admits that he (Interview February 5, 2012),

[n]ever thought ‘oh I’d love to be a clown’. I didn’t think they were very funny and I just kind of ignored clowns. So I read this review and I thought that I have to go see these Mump and Smoot guys. Then I went and saw them and I was like ‘oh my god I have to do that’, but I didn’t realize you could take clown courses. So somehow I was an add in *Now Magazine* for Second City Improv, I thought

‘oh that’ll be a fun thing to do’ so I went and did improv and I enjoyed that. I went through their whole program and while doing that I met other people who talked about clowning, they had studied clown and they told me about a style of clown called Pochinko.

After going through the initial ‘clown through mask’ course which Daniel describes as a ‘new agey kind of process’, Omie the clown was born. Inspired by Daniel’s developmentally disabled brother, Omie is described as “[a]t about the level of a seven year old. Omie is I should say a very stupid clown but he’s very open. I always admired my brother because I used to be very shy when I was younger and he used to go right up to people and go ‘hey how are you doing’”(Interview February 5, 2012). Outgoing behavior is a trait that is shared with Daniel’s second clown Sketchy.

Sketchy the clown has changed over time but he basically began much like Omie—at a Halloween party. As Daniel recalls “I wanted to create a new clown character so I wanted to be sort of like if you’re at a late night party or bar you get these sort of drunk guys at the end of the night. I thought ‘oh that’s what I want to be’ and somebody gave me the name Sketchy the Clown” (Interview February 5, 2012). Sketchy the clown is based on the stereotypical drunken frat boy and is often teetering or staggering about and tends to be sarcastic and over confident. Sketchy the clown plays an important role in the clown community of Toronto because he is often the host for the monthly cabarets The Red Nose District which are an important performance event within the clown and circus scenes in Toronto. Sketchy is also a regular performer at the Lunacy Cabaret which

is also a monthly event in the city. Lunacy Cabaret is held at The Centre of Gravity in the East end of the City on Gerard Street.

As Daniel spent more time clowning and with various friends set up first the Lunacy Cabaret and then Toronto Clown Dot Com<sup>16</sup> both of which functioned as community hubs he was exposed and later drawn to the grotesque style of buffon. The grotesque style of buffon comes from the European traditions of buffon and can be traced back to the middle ages (see Bakhtin 1984). In general the grotesque body—buffon clown—is not in possession of a normal body and must in some way be disfigured. Daniel is a tall, middle class white man, which means that he is not easily made into a grotesque buffon clown. To solve his image problem when it came to buffon Daniel thought,

What I would do is I would play on people's ideas of beauty and love. It's this very ugly character but by the time I am finished the whole audience love's me and thinks I'm the most beautiful thing they have ever seen (Interview February 5, 2012).

He continues,

I play it as a midget I have shoes on my knees and he's kind of a medieval grotesque so I have an outfit, I had a costume, made for me out of burlap and I

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<sup>16</sup> For several years Daniel ran the website Toronto Clown Dot Com which functioned as a community hub for members of the clown and circus community in Toronto. The website, which has since been replaced with other media, featured clown and teacher bios and listed upcoming shows and classes.

have a big smear of what looks like shit going across my face. I also have a unibrow and I actually have a bloody bandage on my head (Interview February 5, 2012).

Trevor is homeless and often quotes passages of the bible while inviting the audience to enter his home—a heap of garbage and cardboard in the corner. By being house proud and inviting the audience to see his makeshift house Trevor invites empathy from the audience and offers poignant political commentary about how homelessness is viewed in our society.

Like his clowns and buffon character, Daniel is forever inviting people to participate in clown activities. A co-founder of Lunacy cabaret and of the Toronto Festival of Clowns Daniel remains a key figure within the clown and circus communities of Toronto. While everyone appreciates his ability to organize events, most notably the Toronto Festival of Clowns that is currently in its ninth year, Daniel is often noticed for doing haphazard clown himself. Many believe that his teaching and performance abilities are less than satisfactory and may in some circumstances harm the clown artform. Nevertheless Daniel's tireless work to promote clown in the city means that he is tolerated and even celebrated by many within the clown, circus and cabaret communities.

## Steven/Porridge/Sir Cadence Fapcannon/Sir Richard Wad

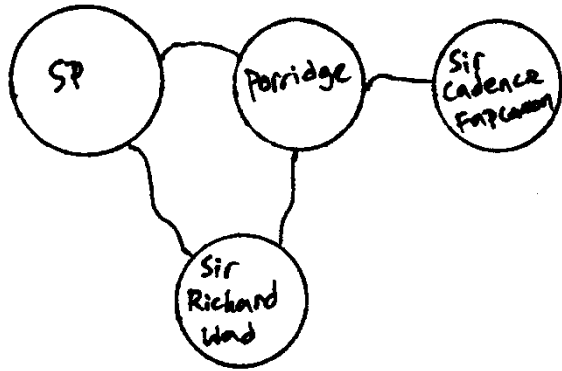


Figure 4.1.4.3 Steven's clown configuration.

Photograph of drawing by Dylann M. McLean

Steven was drawn to the clown as a frustrated writer and filmmaker in need of a physical outlet for the stories in his head. The self-critical Steven grew tired of seeing himself on screen. Thinking himself boring to watch, Steven set about learning to access a performance dimension of his body. For Steven, learning to act involves getting to the root of all acting which to him means becoming a clown. The process of becoming clown for Steven is one of discovery and expression. First, his (sic) clowns are present inside his head where they begin to grow and influence his physical body. Steven describes this process with reference to two of his clowns Sir Richard Wadd and Porridge. He states,



Sir Richard Wadd was the first clown, the first major presence in my brain. He didn't have any real expression and just through various antecedents and various different tributaries flowing into the river I realized that I needed to figure out how to draw him into the physical world. So, that's where I got into clowning and so Porridge emerged and I realized fairly early on that he was not Sir Richard but I also realized early on that he was my pathway. He was my access into Sir Richard (Interview January 18, 2012).

When Porridge emerged from Steven's psychological space to be expressed as a clown in the physical world, he came with an alter clown-ego by the name of Sir Cadence Fapcannon who has yet to be expressed physically. Sir Cadence Fapcannon is virtual, a clown-becoming yet to be actualized as a physical expression.

Steven's clowns tend to dictate aspects of his physical appearance such as the goatee beard that he continues to sport. Steven refers to his goatee as a mask. He states,

I came into clown training with this mask on, and this was Sir Richard Wadd's mask. This was something that Sir Richard told me to grow and put on and keep on until such a time as he gives permission to take it off. I am not sure when that will be (Interview January 18, 2012).

The facial hair is shared between Steven and his clowns. However, the appearance of Steven's first clown Porridge is very much in keeping with his clown's personality. When studying with Helen Donnelly, Steven's primary teacher to date, students have their

‘clown skin’ or costume assigned. Not all clown teachers assign skin for their students. In many cases (e.g., Sue Morison, Mike Kennard, and John Turner), students choose their own skin from a large ‘tickle trunk’ of costume bits and pieces that is regularly stocked with items from local thrift stores. Helen’s style of teaching clown is significantly more directorial than one might expect to encounter in a ‘clown through mask’ course. Helen—who is three generations removed from Richard Pochinko—draws on the traditions of Pochinko clown as learned by studying with people who studied directly with Richard. Additionally, Helen draws from the directorial but nonetheless transformative and powerful teaching style of Francine Côté in Montreal. This is partially because Helen gears her teaching towards a performance outcome, which is not the goal of the initial formation in ‘clown through mask’ training. When a clown skin is assigned, students receive their instructions as homework and must go to thrift stores on their own outside class time. Helen’s instructions to Steven included reference to visible calves, and Porridge is usually attired in a pair of britches and stockings and buckled shoes. A flouncy poet’s shirt and long purple velvet jacket and wide brimmed hat decorated with a big feather and many other trinkets complete the ensemble. The refined but flashy clown skin gives Porridge the appearance of a baroque era dandy.

Regardless of his dress, however, Porridge is recognizable by the way that he moves. For Porridge, movements are structured around periods of locomotion—moving from A to B—and point-fix, or stationary moments. Steven describes locomotion,

The moving from A to B is a very jerky up and down which I have discovered comes from my legs. It comes from my heels actually, which push up my body

with each step so its very exaggerated kind of step. I have recently discovered as he moves there is kind of like a Queen Elizabeth wave going with his left hand which in a wired way kind of masterbates this part of the mustache. Just jerks it off as he is moving (Interview January 18, 2012).

In contrast when stationary Porridge's movements become,

Very big and florid, it's almost as if he is saying to the world 'check this shit out', 'look what's in my brain, isn't this amazing'. So his clumsiness is revealed in how he moves from A to B [but] when he stops he is this radiant light of perfect (Interview January 18, 2012).

Of all of Steven's clowns, Porridge is the most ridiculous. In a way he exists to teach Steven that it is okay to be laughed at, to make mistakes and to be less than serious. Sir Richard Wad has more of a court jester role: he is generally disruptive and he gets away with speaking truth to power. In particular, Sir Richard Wadd often speaks about pornography and offers an opportunity for his audience to think about transgression. An excerpt from Sir Richard Wadd's homepage explains that,

The universe of Sir Richard Wadd exists simultaneously in cyberspace and on the stage, where it is reinterpreted and reinvented with each new performance. It combines the desiderata of authentic Internet pornography with a fictionalized account of its creator; it dramatizes the ethical, moral, artistic, and spiritual

implications of pornography in a society that it terrified of its own sexual potency; and it invites web-surfers, theatre artists and audiences to explore the treacherous cultural terrain surrounding pornography's manufacture, distribution, and consumption (<http://www.sirrichardwadd.com/Home.html>).

Transgression is a topic that Steven and his clowns like to explore. Steven comments on the politics of transgression and the clown,

[t]hat notion of transgression is I think at the crux of what clown is, it's in a way it's forcing, not forcing but it's inviting people across a transgressive line in saying you're not supposed to think this you're not supposed to do this but watch me do it and get a kick out of it and in that respect I think that's what attracts me to it (Interview January 18, 2012).

Clowns have long been associated with politics. Specifically, the clown has been associated with the inverted hierarchies and subversive politics of carnival in pre-modern European society (Bakhtin 1984). Geographer Paul Routledge's (2012) work with members of The Clandestine Insurgent Rebel Clown Army (CIRCA) highlights the political potency of clown groups in contemporary society. However, it is important to recognize that clowns are individually as well as collectively transgressive and political because they challenge dominant ways of seeing and being in the world. Such challenges to dominant power structures may be enacted through the clown's appearance, actions or speech (or lack of speech) and are often immediately as well as latently affective.

Another aspect of the clown's political affects are related to personal and collective healing as the following recollection of Harold, a clown who studied with Richard Pochinko in 1974, illustrates. Harold (July 18, 2012) recalls mask number one,

The meditation is one side or the other, exercise is one kind or another, and then the making of the mask out of clay with your eyes closed. So I'd do that process and when I opened my eyes finally what I saw was everything I'd been trying to hide from the world. All of the ugliness, all of the shame, all of the inadequacies that I didn't want anybody to know about were staring me in the face. I broke down, literally; I couldn't bear to look at it kind of thing. It was hideous to me. Then Richard came over and called me down and then took a piece of newspaper and covered the damn thing up so I wouldn't have to see it. Then when I finally was able to get control of myself, because it was a terrible experience, he had the nerve to say, 'Go deeper and discover the innocence that is behind the ugliness'. And when I did that the release that I experienced from conquering all those things that I'd been ashamed of and feared, that release was so big everybody was transformed by it. The geography of the room changed and it had to do with Nazis and bananas and bricks. The Nazi on my back—I'd stuffed a big thing with a Nazi and it was riding on my back. I was the most beautiful child in the whole village in my innocence; the most beautiful child. I was disfigured by the Nazis they made me into the most hideous thing. The reason they did that is because in the hour of my humiliation where I was supposed to perform a sexual act on the Nazis with that banana in his pants, and I was supposed to kneel down on these bricks

and while the whole neighbourhood gathered around to watch the humiliation.

And as I kneeled down I took the bricks in my hands, I looked at the banana and went [abruptly brings hand holding imagined bricks together] and so I sprayed that banana.

The potent affects of a clown performance are the result of a confluence of art, politics, and physical performance. In the case of Harold's clown turn about Nazis, the politics and potent affects come from taking something as hideous and grotesque as rape and through an in-folding of the clown who turned (using bricks and bananas) the ugly into the innocent and unblemished. Here the clown can be linked to the concept of embodiment within geography: not in the self-reflexive sense as embodiment is often used within feminist or emotional geographies where the concept can be grounded within the individual body, but embodiment as a 'field of the flesh' (Thrift 2008, 115).

Embodiment here is about transformation; it is about possibilities, enacted possible futures. Thrift (2008, 116) writes, "[i]t is embodied beings who, by virtue (not by means) of their physical presence, can portray transmutations of the 'here and now' which delineate the immediate as a fragment of some different, or new, totality of meaning."

The politics of clown performance then are to embody future becomings, possible trajectories of our future present (collective) selves. Thrift (2008, 116) continues suggesting that the actors conjure meanings that they despair of—in the context of clown this could be understood as encapsulated by the parody and play of the clown. For example, Harold's clown is at first not in a position of power. Any remaining power that his clown holds is about to be forcefully taken from him. The element of play (the bricks

and banana) within the turn invert the power geometries, the young boy clown becomes powerful through play. This, as Thrift (2008) notes disrupts the arrangement of objects and symbols. In this case the symbols of rape exemplified by the bricks and the banana are disrupted. The act of rape typically involves stripping one completely of power, becomes instead a liberation. The inherent political nature of clowning is a theme that runs through the chorus of Donna's clowns that I discuss below.

#### Donna/Frickasy Hurah/Ophelia/Mira/Atonella/Mena/Mozel &/Smarty Pants

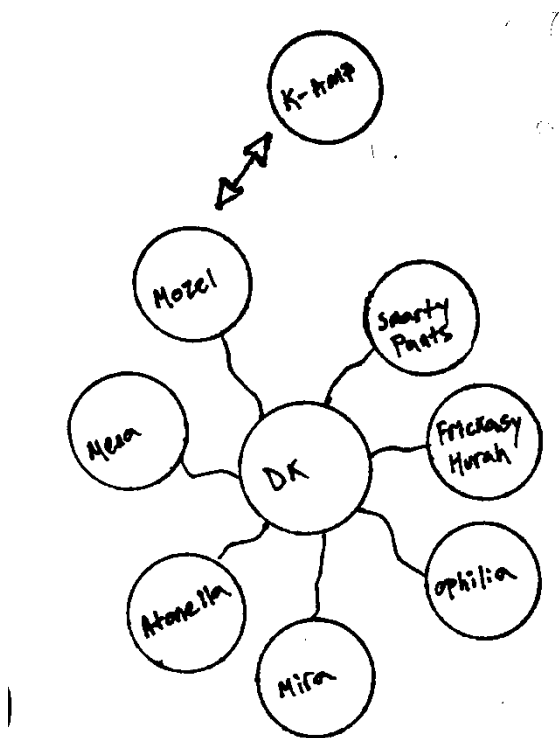


Figure 4.1.4.4 Donna's clown configuration.

Photograph of drawing by Dylann M. McLean

Like many other individuals involved in this research, Donna was drawn to clown as an artform from a very early age. Donna finds artistic inspiration amid epic, dramatic,

and mythological tales that provide sustenance for larger than life characters including the clown. Clowning for more than fifteen years now, Donna studied clown with John Turner of Mump and Smoot fame around the time she finished her Master's in Fine Arts. As a performing clown, actor, theatre director and author, Donna is continually finding new ways to engage with her chorus of clowns.

Donna's first clown, who was born out of 'Baby Clown' with John Turner, is named Frickasy Hurah. Frickasy is mainly non-verbal although she is capable of speech. A stylish feminine clown, Frickasy wears a big hoop skirt that is reminiscent of a 1950s silhouette and a red headband with a little bow on the front. Despite her good looks, like many other women, Frickasy struggles with her own body image. Donna recalls that,

[s]he does plastic surgery on herself. She does liposuction because she buys a tiny little dress. She goes from a 1950s silhouette at the beginning taking off her clothes to reveal a full bodysuit with little crochet daisy nipples and a little fig leaf crotch and big hips. When she tries the next dress on—which is the skinniest stupidest dress ever—it doesn't fit and so she gets disappointed and opens up her belly and takes out her fat (Interview March 16, 2012).

Ophelia the second clown in order of appearance, emerged as a result of professional affects (getting the gig). Ophelia uses the six core gestures that are part of Frickasy's gestural lexicon and adds signature gestures of her own so that she has her own unique gestural language. Ophelia is the result of professional affects in the form of a play (co-written with Stephanie Lalor) called *Goodnight, Ladies*. The play is described as “[a]



cheeky reinterpretation of the characters of lady Macbeth and Ophelia as they battle for understanding, compassion and freedom (Toronto Arts Council 2005, 19). Donna recalls becoming Ophelia,

It was Frickasy and then I thought it would be fun to do something around drowning, Ophelia drowning. So I did a drowning turn and then that character evolved into Ophelia. She started out as Frickasy as Ophelia and then transitioned into a separate character. Ophelia has big long hair and again started out with the hoop skirt underneath but eventually I think when we got to do the show she was actually wearing a white nightgown and she was pregnant. So big belly and again the red headband, that was from one of my masks. I think mask six the red thing, mask five or six, that's certainly what I carry through most of my clowns, until Smarty Pants. So that's Ophelia obviously again very sort of feminine but speaking Shakespearian (Interview March 16, 2012).

Working stage character roles out through the making of masks and/or in clown is a common practice for individuals who have completed 'Clown Through Mask' training. The practice of making masks for each new character or clown speaks to the centrality of the mask in Pochinko clown training. The mask is a tool for revealing the physicality of the clown and each time a new clown is discovered it must be exposed through mask. When an individual is working on a clown show the making of masks for the show may happen at any stage (e.g., initial rehearsals, (re)mounting, post-show analysis) but

regardless of where the masks are used they often result in new insights into the dramaturgical process.



Figures 4.1.4.5; 4.1.4.6; and 4.1.4.7 Three of Donna's clown masks.

Photographs by Dylann M. McLean.

Masks such as Donna's, pictured above ((Figures 4.1.4.5; 4.1.4.6; 4.1.4.7) are sacred objects in that they contain the personal mythology and symbolism of one's clowns. The personal mythology and symbols contained within each of the masks are given form when the mask is first worn (Coburn and Morrison 2013; Johnstone 1979; Napier 1986). The masks are made and coloured while blindfolded and because of this the shapes and colours of each of the masks is unique. In the particular case of Donna's masks the colours of the masks bear a direct relationship to the colours that her clowns wear (see quotation on page 125 above). The movements and gestures of Donna's clowns are also present within the masks. Because of the relationship between the masks and movements of the clown, an individual's mask can also help individuals to differentiate between their

multiple clowns and to further develop a clowns range of physical gestures and expressions.

Around the same time that Ophelia arrived on the scene, a ballerina clown (Mina Rafaella Kalishnikova) was taking center stage in Bethany's Gate a play-within-a-play in which clown-actors perform as The Gorgonetrovich Corps de Ballet Nationale. Mina, the prima ballerina of Gorgonetrovich, often wears a purple hat with yellow accents and a tutu with red-bodice. The colours purple, red, and yellow belong to the factitious nation of Gorgonetrovich. Donna explains, however, that Mina's attire can change,

[s]he's got a series of outfits depending on what she's doing because she actually has had a life beyond the ballet. She's been invited to host a couple of evenings with Toronto Masque Theatre (Interview March 16, 2012).

Donna's fourth clown, Antonella Frotella, emerged as a result of a similar professional affects to Mina.

Doctoressa Antonella Frotella came into being in the fall of 2011 when Donna was invited to perform with The Scramella Chamber Orchestra in *Hit and Run*. Antonella's role with the orchestra was to provide dramatization for the baroque era musical texts of composers Diego Ortiz, Pierre Sandrin and Matthias Maute (Desilets 2011). Because of the baroque era musical program the Doctoressa Antonella's gestures were inspired by the *Commedia dell'Arte* style of physical theatre that originated in sixteenth century Italy.

Meera, Donna's fifth clown, is the central character in a book *Starfall* written by Diana Kolpak and illustrated with beautiful photography by Kathleen Finlay. In the book,

[M]eera travels through a land of ice and snow, dangerous forests and dark domains seeking the three signs that will bring her to the stars. Her hope, courage, and the support of friends she makes along the way help Meera bring both starlight and sunshine back to her world  
(<http://www.starfallbook.com/About.html>).

Asked about the storybook and the clown Donna states,

It's funny because when we were trying to think of a name for the character in the book I thought well I don't know who it is. Then I sort of took the beginning of Mina 'me' and then the ending of Frickasy Hurah and it turned into Meera and we liked the name (Interview March 16, 2012).

As Donna noted above, one clown's name can serve as inspiration for another. It is also not uncommon for an individual's multiple clowns to have certain shared gestures, often the commonalities between clowns happen purposefully as the gestural lexicon of one clown may help to inform or inspire those of another. Likewise it can be difficult for individuals to recall exactly what gestures belong to which clown if they are not wearing a clown nose. Often this is because the gestures of clown need to be physically recalled

rather than mentally recounted. Just as I am struggling to keep all of Donna's clowns straight, she tells me about her clowns six, seven and eight.

Clown six, Mözel, is part of the Scandinavian super-group K-AMP. Mözel only exists in relation to K-AMP and could therefore also be categorized as a clown duo partnership. Donna describes Mözel in relation to K-AMP,

Mözel's part of K-AMP which is a Scandinavian apocalyptic acappella super group. [She is] sort of born out of the tradition of Gorgonetrovich, where we are behind the characters and never come up from behind those masks. So singing, it's all original work and singing with two other clown types. I think that actually that group is very transgressive clown, people don't quite know what it is but the message with that is the affliction if you will. It's celebrity and popular culture. She [Mözel] dresses in fabulous outfits. No nose, but she is the shortest of the three. She's just little even with her high heels on (Interview March 16, 2012).

More than any of Donna's other clowns, Mözel exists within a particular time period, the here and now. This is because K-AMP cannot exist within a pre-Internet era as the group draws on contemporary issues, phenomena and melodies for content.

Donna's seventh clown, to date, is Smarty Boots or Boots who emerged while preparing to do *The Antidote*, what can only be described as the ultimate clown show. Ultimate because it involved two clowns flinging a total of thirty-six cream pies at one another. The creative process, or affective forces, that resulted in *The Antidote* began while Donna was attending the Vienna Festival of Women Clowns, in Austria. In fact,

*The Antidote* was a penetrating intrusive thought in the middle of the night. When attempts at rolling over to go back to sleep were unsuccessful a reluctant Donna wrote out dialogue and images during the wee hours of the morning in her Vienna hotel room. Upon her return to Toronto the clown play was worked out on foot in the rehearsal studio. Donna stated in the interview that, “[*The Antidote*] it’s very much the show that I wanted but not the show that I expected” (Interview March 16, 2012). For Donna, Smarty Boots is a departure from her other clowns because Boots is the Auguste rather than the Joey. Typically the Joey clown is the more serious clown whereas Auguste clowns are of lower status (Corburn and Morrison 2013). The role reversal meant that Chantal (collaborator) and Donna had to work out a new way of working together in clown.

Even when not performing directly as a clown the clown continues to affect Donna. For example, she has written and performed in *Lionheart* a play about a lion tamer at the circus. The play *Lionheart* is directed by John Turner—a renowned clown teacher and performer—and the play only narrowly avoided the red-nosed treatment. Donna recalls (Interview March 16, 2012),

[i]t was premiered in Winnipeg at Fem Fest and we had two performances. We were rehearsing out of nose and then one day just for shits and giggles John said ‘well why don’t you throw on the nose and let’s do it in nose’. That was because he wanted to free me up physically and stuff so I threw it on and he just looked at me afterwards and went ‘oh my god now I don’t know if it’s a nose show or not’.

Although Donna's *Lionheart* was eventually performed 'out of nose' it is possible that the affect of rehearsing in-nose had lasting effect on the physical movements that were part of the final production. It is important to note here that becoming-clown is possible even without the use of the red nose mask because, as discussed in Chapter Six, 'Shapeshifting: Foldings Between Human and Clown' a clown becomes through both the mask and movement. Becoming then is a process that is physical as well as assembled (with mask). In some cases the dual ways of becoming-clown result in a blurring of the boundaries between theatrical genres such as character work and clown. The next complex individual-clown configuration that I discuss also involves characters that are influenced by the clowns.

**Helen/Foo/Toosey/Miss Posey/Mildred/Choola/Dr. Flap/[Daisy]**

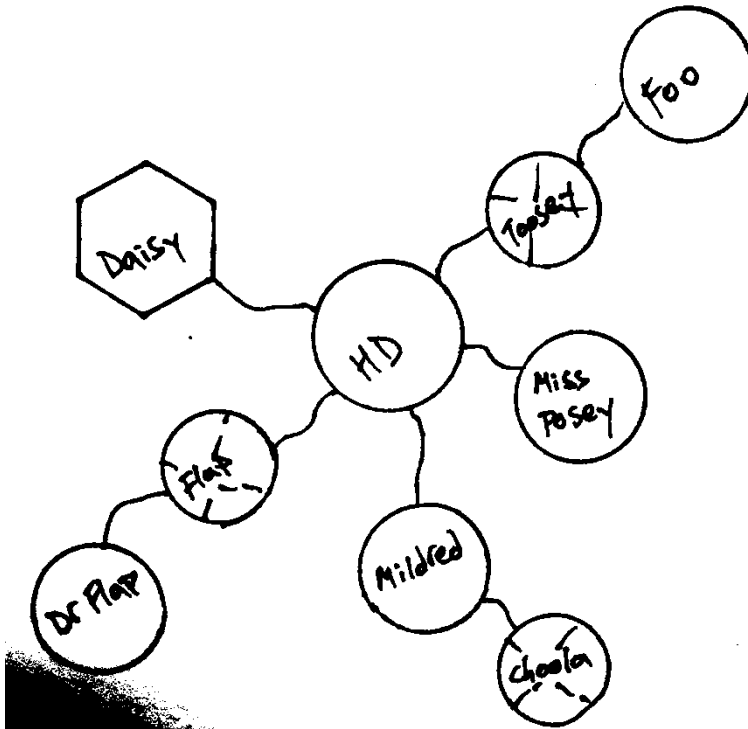


Figure 4.1.4.8 Helen's clown configuration. Photograph of drawing by Dylann M.

McLean

Helen's introduction to the world of clown came from Theatre Smith Gilmour during her course of study as a Drama major at the University of Toronto. At the time—in the early 1990s—Helen had no intention of pursuing a performance career. Certainly, not one that would extend to Cirque de Soleil and that would allow her to spend up to twenty hours a week clowning. Rather, a descendant from generations of teachers Helen was intent on simply learning as much as possible about acting techniques with the goal of teaching. Acting was not Helen's scene. She recalls,



I was craving something a bit more personal, something more physical. I was really attracted to physical theatre right from the get-go and I was thinking of training, you know, Grotowski style, or something like maybe Lecoq. I just knew I had to use my body. While I was investigating schools and thinking about all of this, somebody said well there is a studio in Toronto right now that's training clowns and I just thought aw (Interview July 19, 2012).

Within a short period of time Helen signed up for 'Baby Clown' and then 'Joey and Auguste'. Although it is difficult to imagine if you have seen Helen perform any of her clowns, the transition to clowning was difficult and she recalls failing consistently as a clown on the cabaret circuit in Toronto.

The mask work of 'Baby Clown' and two years flopping on stage produced two clowns. The first clown to emerge was an auguste clown, Toosey. Toosey is crossed out in Helen's rhizome because the clown was aborted rather than developed. Helen recalls, "I never used Toosey after that. It just wasn't strong—I wasn't connecting with Toosey" (Interview July 19, 2012). Toosey was the precursor to Foo, Helen's joey clown and one of her primary clowns.

Foo is best described as a creature and over time Helen has developed a whole origin myth for Foo "a nomadic creature from the fictitious island of Tubegosh" (<http://www.fooandfriends.com>). Foo is described as,

[v]ery energetic. Driven by a large amount of judgement and feelings of superiority and reactive, so the reaction is where the laughs are. . . . Things that

make Foo react can be little things. Just makes a mountain out of a molehill  
(Interview July 19, 2012).

In appearance Foo is often attired in bright colours and in a what Helen calls a

big what I call diaper so just a big diaphery thing. Some people call me a cat bee  
because I've got sort of cat ears and I look kind of almost like a bee at the top  
(Interview July 19, 2012).

Foo has a core set of twelve gestures that have been added to over time expanding the gestural lexicon to approximately thirty gestures. Many of Foo's signature gestures are big and expansive because gesture is used to express Foo's base emotion—anger. In contrast, Foo can be quite vulnerable with innocent gestures to do with shame and basic human needs—feed me, clothe me. Foo speaks Tubegoshian a gibberish language. The most important thing about Foo—a feature that is shared with another of Helen's clowns Dr. Flap—is that Foo is asexual. These characteristics destabilize performances of gender and potentially also race, although my own whiteness is the limiting factor here in terms of assessing this potential. Performances of whiteness extend to include how bodies move and speak within a space. Foo's use of Tubegoshian and ambiguity of humanness contribute to the destabilizing potential of Foo with regards to gender and race.

Beyond the aborted Toosey and primary clown Foo, Helen has developed five additional clowns and one hybrid clown-character. Miss Posey, although much more human in appearance than the Foo, also comes from the planet of Tubegosh. A faded

alcoholic operetta star from the vaudevillian era Miss Posey rose to fame in 1912 at the Tubegoshian opera house. Helen admits that,

[s]he is, you know, a master manipulator; charming, charming, charming. Falls in love with older men, well moneyed older men, and youthful men as well. She loves men. And is very vain, very high status. She's just as high status as Foo. Like Foo there can be a warmth there. She's not terribly vulnerable. She doesn't have a lot of concerns. She's in total control. It's very, very rare that I see her at a loss (Interview July 19, 2012).

In contrast to Helen's other clowns, Miss Posey has far fewer point-fix gestures—that is gestures that emerge from a fixed point in space—preferring large fluid pose like gestures. In particular, Miss Posey uses gestures to show off her beautiful long neck and her lovely, lovely arms. Miss Posey is vain. A true star of the stage, Miss Posey sings old favorites such as 'Summertime' (<https://www.youtube.com/watch?v=YZYbCxcTh0c>) and modern classics such as U2's 'Pride' in Tubegoshian (<https://www.youtube.com/embed/IMV9O2JqX40?autoplay=1&hd=1&rel=0>). Every opera diva requires someone to boss around now and then and for that Miss Posey has Mildred.

Mildred the maid is very mild in nature. Mildred, like Miss Posey, is an earthling that hails from Tubegosh. Although she speaks Tubegoshian Mildred also understands English perfectly. Poor Mildred was found in a dustbin outside the Tubegoshian theatre and was rescued by Miss Posey who took her into the household as a servant. Like Miss

Posey, Mildred is a nose-less clown. She is usually attired in a black and white shapeless maids dress. Helen describes her as,

[c]ognitively around four or five years old, but bright. She's an innocent, but she is also smart. Like she's a manipulator for sure. She knows how to get what she needs (Interview July 19, 2012).

Helen continues,

[s]he's very good at eliciting a warm response so she's a dreamer. There's a lot of like, you know, kind of wanting to be a star. She's very wistful, I would say. She's got a lot of that. And her gestures are, you know, a little self-conscious, a little shy (Interview July 19, 2012).

At one time Mildred had a cousin working in healthcare where Helen makes a living as a therapeutic clown.

Helen's first job as a therapeutic clown was at Sick Kids in Toronto from 2004-2006. For this job Helen developed a clown called Choola. Choola has since been aborted. At present Helen or rather Dr. Flap, is a therapeutic clown at Holland Bloorview Kids Rehabilitation Hospital in Toronto. Dr. Flap was born out of mask work as Helen reflects,

[i]t's interesting. [Dr. Flap] came from both working on my own when I got hired at Holland Bloorview and I wanted to create a new persona just for Holland Bloorview or just for healthcare that would be separate from my theatre life. So again I went back to the masks and one of my masks is a captain of a ship. There was something about the traveling and sort of the captain and the kind of being in control that's very inline with my own personality and love to travel and I love being in control of course, natural leader and all that kind of crap (Interview July 19, 2012).

The ship's captain image soon morphed into that of a vintage airline pilot-doctor complete with an old leather flight helmet with earflaps, a pair of goggles, and the white lab coat of a doctor—Dr. Flap because of the earflaps. Dr. Flap is the only one of Helen's clowns that speaks English rather than the gibberish Tubegoshian.

Six months into working at Holland Bloorview, Helen began further study in clown with Francine Côté in Montreal. Helen recalls the class her skin was assigned,

[s]he said, 'Do you know that story The Little Prince? And I was like yeah. She said, 'I think you're the pilot in. . . ' and I just burst into tears. It was just such a cool, spine-tingling moment. I was like you kidding me with that thing? I just cried and I said I already have my clown skin (Interview July 19, 2012).

Helen's work as a therapeutic clown is usually done as part of a clown duo. Dr. Flap's clown partners are more innocent therefore Dr. Flap is the joey clown. However, Helen is

learning about some less serious aspects of Dr. Flap's personality such as "being paranoid of large plants" (Interview July 19, 2012). When not working in pediatric settings, Dr. Flap is just Flap—a pilot. This is because in geriatric/ adult settings Helen does not use the doctor parody. Flap is seldom used at the moment as Helen works most often with children.

Finally there is Daisy Helen's character-clown hybrid. Daisy is not from Tubegosh but hangs out with her Tubegoshian friends. She speaks English. She loves very important people (VIPs) and is likely to ask for your autograph should she meet you while out and about. Helen explains,

[s]he's an autograph hound basically is her thing. But she really is like fifty percent clown, fifty percent character and sometimes the way I'm playing her lately it's just a little bit more into character than clown. But she's just besotted by everything she sees and she's, you know, she's just joy personified and she's quite innocent (Interview July 19, 2012).

Daisy has been a host for Cirque du Soleil's Special Events and has also been known to make appearances in Toronto.

After a year and half touring with Cirque du Soleil in 2001, Helen has been producing clown shows of the highest quality with Foo Productions a company she founded in 2005. Helen's commitment to high artistic standards for both theatrical clowns and for therapeutic clowns positions her as a polarizing figure within the clown

community of Toronto as not everyone believes high standards are necessary. Clown is a delicate art form and Helen cautions that,

[w]hen it's bad, it's really, really bad and it can be dangerous. It actually can bring harm [to an audience or clown], emotional, psychological harm to people when it's done very badly (Interview July 19, 2012).

Helen continues,

[A] lot of times the emperor has no clothes, seriously, but it's a very political environment and it's my business, it's my lifestyle, it's my livelihood. You know, we all have to be really, really diplomatic. That's dangerous too. Diplomacy can really kill theatre and it can definitely kill clown (Interview July 19, 2012).

For Helen, commitment to high standards extends to her teaching. She waited to begin teaching clown until she felt ready—after returning to Toronto from her time touring with Cirque du Soleil and working as a trainer for Dr. Clown. Her teaching style is informed by both her Pochinko 'clown through mask' training and her continued study with Francine Côté in Montreal. While Pochinko clown is centered on guided self discovery and the teacher's role is to help students repeat and refine movements and expressions—think of it as working from the inside outwards—Francine's teaching is more directorial and works from the outside inwards.

Informed by both traditions Helen is often instrumental when it comes to preparing ‘baby clowns’ for the stage. At the beginning of ‘Discover your clown,’ the first course that Helen offers, she recites in very rapid words the ‘Rule of clown’. It is during this recitation that students first become aware of the oral traditions that affect the clown classroom because Helen acknowledges both Pochinko who she has never met and Francine Côté while delivering her opening speech. Some of the rules for clown are (Excerpt from personal notes ‘Discover your Clown’ 2009):

1. Listening, because clown is an authentic conversation.
2. Simplicity, because clown needs to be always in the moment. Clown can only express one emotion at a time.
3. Honesty, be honest with yourself and with the audience. There is no emotion that is not funny.
4. Joy is everywhere and essential we need it in order to laugh at ourselves and it is what keeps everyone safe.
5. Openness, be physically open.
6. Keep it light clown is not therapy on stage.

The rules of clown that I have presented above are just a small sampling. Different teachers and different styles may have additional rules or guidelines which serve as a compass for emerging clowns to follow. While much of clown training is about unlearning coded behaviours and ways of being in space—learning to act on impulse as a clown is achieved with a very structured process in which students fail repeatedly at



reacting physically rather than mentally and using clown logic. It is through such failures that we learn how we are already funny. When a clown works with a partner as a clown duo the failures and funnies are often evident within the dynamic between the Joey and the Auguste clowns.

#### **4.1.5 The Clown in Duo**

The final rhizome configuration I present in this chapter is that of the clown in duo. Duo clowns are special in that they collaborate very closely with one another and share a mythology. All performances are shared exercises. Although each clown has a unique identity, personality and sense of self, clown duos are always oriented towards each other. Although each part of the duo is funny in their own right, the majority of the humor is generated from the Joey and Auguste relationship. The Joey clown is usually more serious than the Auguste clown who tends to unintentionally cause trouble. Here I introduce Canada's best-known clown duo Mump and Smoot as well as Toronto's clowns Morro and Jasp.

## John/Smoot and Mike/Mump

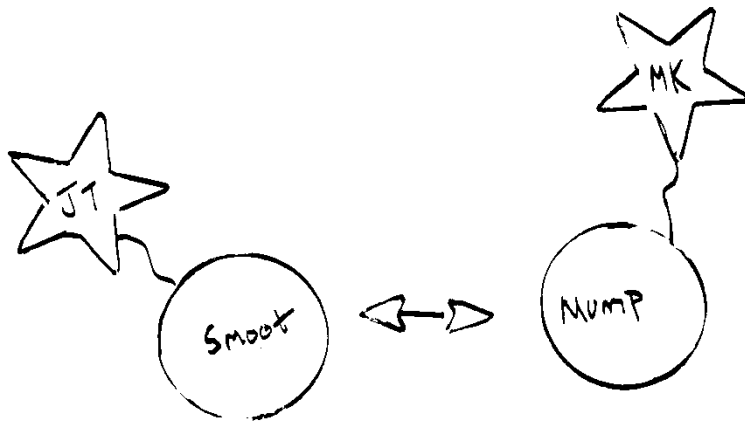


Figure 4.1.5.1 John and Mike's clown configuration.

Photograph of drawing by Dylann M. McLean

John Turner is the owner of The Manitoulin Conservatory for Creation and Performance (MCCP), better known as The Clown Farm on Manitoulin Island. Mike Kennard is an associate professor of drama at the University of Alberta. Together they have been performing as Mump and Smoot for over twenty-three years. They met in clown school while studying with Richard Pochinko in Toronto in 1987. Many attribute the survival and sustained interest in 'Clown Through Mask' to the success of Mump and Smoot first as a performing duo and then later as teachers of clown at The SPACE in Toronto—a performance and teaching studio that they owned and operated. When I called John for an interview he agreed and said, “you should talk to Mump too” (Interview April 15, 2012). When I called Mike for an interview a month later he wanted to be sure that I also talked to Smoot.

Mump and Smoot, also referred to as *clowns of horror*, inhabit a parallel universe called Ummo, worship a god named Ummo and speak their own brand of gibberish, Ummoniam (<http://www.mumpandsmoot.com/about.html>).

Although both John and Mike will tell you that their clowns are much more than simply Mump and Smoot, because a clown can do and be anything, the fact remains that they only rarely perform solo. As John explains (Interview April 15, 2012), “Smoot’s expression is entirely one-hundred percent based on the relationship with Mump.” For many of the individuals that I interviewed as part of my research, seeing Mump and Smoot perform was the affective force that pushed them into clown. Katie (Interview August 21, 2012) recalls falling in love with Mump and Smoot after seeing them perform, she calls them, “instrumental instruments creating some sort of fertile, imaginative possibility.” Mump and Smoot are powerfully affective for people—often they are cited as the reason people became interested in studying clown—because as Haff (1992, 21) notes,

[t]hey inhabit desolate, post-apocalyptic, non-localized settings and, in garish makeup (complete with horns), under lurid lights, they stage vivid scenes of betrayal, bizarre rituals, suffering, suicide, torture, bloodletting and violent death.

In other words, Mump and Smoot are true masters of clown and can therefore draw an audience into the world that they create on stage. Additionally, Mump and Smoot connect

their narratives and actions to ritual and play with themes that are fundamental elements in human nature (e.g., fear and friendship).

As teachers of the art of clown, John and Mike each have unique styles of teaching and some radically different ways of expressing their opinions on the legacy of the Pochinko clown style. In this regard, John vigorously argues that there is no such thing as a Pochinko clown and launches into an extended rant-like verbal exchange over the phone. While Mike agrees with this sentiment because “Richard truly believed that even if you’re studying with him that you’ve got to go make it your own, once you’ve done the course you’ve got to go and make it on your own” (Mike Kennard, Interview May 16, 2012), he does so in a much more measured and conversational tone. Mike states,

[y]ou see the style, a bit of the style but the thing is, it’s one of those weird things. It’s like Mump and Smoot people go ‘they’re Pochinko clowns’. Why do they call them Pochinko clowns? They’re Pochinko clowns because of all of the media we’ve had over twenty-three years that’s a big part of it and therefore we become sort of labeled as Pochinko Clowns. You know we studied with [Philippe] Gualier and we studied with a bunch of different people. But to make us just Pochinko clowns... (Interview, May 16, 2012).

Here the role of the theatre critic and the media is exposed. The theatre critics have played a central role in collapsing the training history of Mump and Smoot—in a way, the media has focused on a single node in Mump and Smoot’s rhizome. In a way the

narrow perceptions of the media and public with regards to labeling Mump and Smoot as Pochinko clowns mirrors the process of John and Mike themselves who are best known for and therefore prioritize Mump and Smoot as the expense of any additional clowns. While it may sometimes result in frustration or tension for John and Mike, at the end of our conversations both acknowledged that being identified as Pochinko clowns has contributed to their continued success.

#### **Alana/Jasp & Henrietta/ Morro**

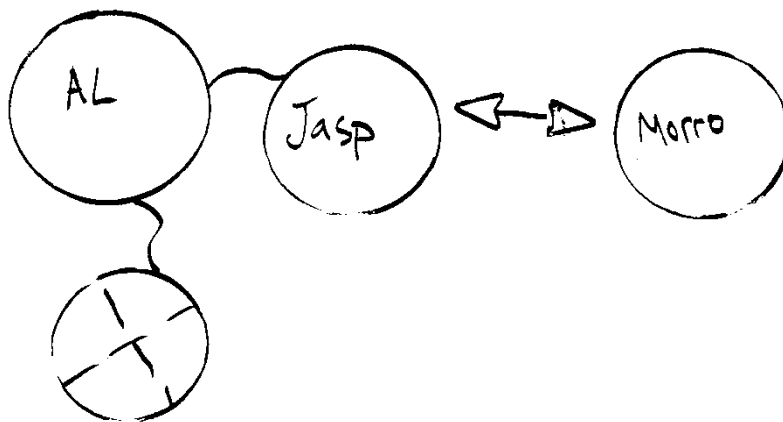


Figure 4.1.5.2 Alana and Henrietta's clown configuration

Photograph of drawing by Dylann M. McLean

As Mump and Smoot devote more time to teaching, the art form the next generation of clowns (and audiences) may well be inspired by Morro and Jasp. Alana and Henrietta are better known in Toronto by their clown names—Morro and Jasp. These clown sisters are one of Toronto's hottest tickets at the moment and the pair is currently

engaged as the clowns in residence at The Factory Theatre in Toronto (they also have their own blog <http://www.morroandjasp.com/blog/working-at-the-factorytheatre-that-is>) while selling out shows across Ontario. Meeting in theatre class at York University in Toronto, Alana and Henrietta have been clowning together since 2005.

Where Morro is laid back and a little bit clumsy, Jasp is straight, strong, and sturdy. No matter if they are having a sisterly disagreement or if they are enjoying each others' company Morro and Jasp—not unlike Mump and Smoot—are always thinking of each other. Alana explains that being a duo affects the sense of direction of Jasp,

[i]f she's [Jasp] not with Morro than it's finding Morro. And Morro often wanders off so it's always about just finding and reattaching to Morro. This is often what happens when we go in public, Morro will wander off and play and Jasp's mission is always just to find Morro (April 12, 2012).

Clown duos are always in relation to each other and to the audience, no clear separation exists between clowns because they share a common origin myth.

In contrast to John and Mike for whom identification as Pochinko clowns remains a source of ongoing frustration despite being world-renowned teachers of 'clown through mask', Morro and Jasp very much embrace the Pochinko label. To date Morro and Jasp have trained primarily in 'clown through mask' with some relatively recent coaching with Francine Coté. Like John and Mike, however, Morro and Jasp have a significant background in theatre performance and all agree that clown is the highest discipline in theatre.

## 4.2 A Murder of Clowns

Although the circus theme is used to call forth the clowns of this research project and to signal *complicité* with both clown audiences and readers of this dissertation, the clowns that I called forth are not (collectively) part of an organized circus. They all belong to a community but even within the clown community, it would be rare because of geography, politics (not all clowns play well together), and multiplicity (recall that my sample size of twenty-one expands to forty-six with everyone's clowns) to find all of these clowns physically together as a murder of clowns<sup>17</sup>. All of the clowns that I have introduced here help the individuals to embrace their multiplicity. To be a clown then is to be a rhizome. While there is significant variation between stories across all of the accounts that I have presented here the emergence of clowns adds to an individual's multiplicity. Not only do the clown(s)' become a constant part of the internal geography of the individuals, but they also increase the capacity of individuals to affect and be affected. Clown emergence is a process of individual repetition and difference. Each individual and each clown(s) story is as unique as it is similar to the stories of others. With this in mind, I focus on three affective flows that structure the processes becoming-clown—theatrical training, self-acceptance, and Richard Pochinko.

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<sup>17</sup> 'Murder' is most often used as a collective noun for crows. Crows and ravens, however, are related spiritually with the clown because they are all tricksters—playful, intelligent, mischievous, funny, but also, serious. While Raven is typically associated with Indigenous trickster traditions here in Canada (Ryan 1999; Reder and Morra 2010), in other parts of the world (Europe and Australia) the crow also enjoys elevated status (Bennell and Rigby 1981). In the circus, a group of professional clowns are referred to as an 'alley'. Traditionally, the term alley was used to designate a specific space, the backstage area of a circus, as well as the group of clowns who worked out of that space. I use murder here because it speaks better to the affect potential of the clowns outside of a circus.

First, for some, clown is an affect of other kinds of theatrical training. For those with previous theatrical training, the process of becoming-clown has transformed—by disrupting or transgressing—preexistent professional practices. Once the immateriality of the theatrical fourth wall has been breached and one's clown opens them towards the physical and sensorial world that is situated at the nexus between space-clown-audience it is often difficult to retreat behind the wall again. While individuals may have sought clown training to fill a particular purpose (e.g., improv training, physical theatre training) and/or inform some other aspect of their dramatic practice the outcome has been clown informing, shaping or totally altering other aspects of professional practice. Geographically speaking, once the clown works its way into the studio space it never leaves. In fact, the clown in the studio reshapes one's artistic and professional identity. The clown-studio becomes a rigid fold that can often obscure other forms of professional identity that may have been previously shaped within the studio (Bain 2004; 2005; Malins *et al.* 2006). Professional transformation is perhaps best thought of as the visible outcome, the alchemist's gold, of an often obscured internal and deeply personal process of transformation.

Second, for others becoming clown is a way to make sense of trauma and arrive at self-acceptance—a sign that an individual has embraced his or her own uniqueness and learned to use his or her clown(s) position as marginal to stimulate deep contemplation in others (Tobias 2007; Little 1986). Theatre and clown scholar Ashely Tobias (2007, 38) notes that “[b]y irreverently crossing boundaries, the clown destabilizes those boundaries and reduces to chaos the order they establish and maintain.” Clown accomplishes boundary crossing by folding its audience into the seemingly ordered world that it creates



or in which it lives. The folded clown-world in which audience members are complicit is turned when order is disrupted. The turn is not so much a function of the event or object that causes disruption but in the clowns' attempts to re-establish order. When order is differently established—nothing ever quite works out the way it was intended by the clown—the world is unfolded again, decoupling clown, audience and space but leaving the audience affected and contemplating. An example of the order-chaos-reorder which clowns create is evident in my account of 'Foo and Saucisse' below from January 2010.

Foo enters from stage left onto an empty stage. Eye contact with the audience, a signature gesture—scratching behind one ear—and a strange noise somewhere between a hiss and a spit is all that it takes to create a world. Foo holds his friend in his left hand. A sausage 'Saucisse' wrapped up in a white handkerchief. Foo and Saucisse clearly know each other and enter into a playful argument which ends with Foo about to take a bite. Suddenly a siren is heard. Foo begins to panic. Police are heard yelling 'Step away from the Sausage'. Foo yells in protestation but continues to panic and pulls a knife out of his pants pointing it at Saucisse in an attempt to bargain with the police. It's clearly a "Don't make me do it" moment. The police repeat 'Step away from the Sausage' which enrages Foo and causes him to lash out physically stabbing 'Saucisse' and ranting at the police—and then suddenly, tragically, realizing in horror what has happened. 'Saucisse' Foo's friend has been stabbed. Tentatively, softly, Foo speaks "Saucisse?" and there is a faint response from 'Saucisse' who says simply "Foo", in a tiny injured voice, Foo turns away gulping and gaging in disgust. The audience is on the edge

of their seats. Sausisse gasps out a few last words and then dies in Foo's hand. Foo is devastated, and tries futilely to revive Sausisse, rapidly moving through the stages of grief—denial, anger, bargaining, depression (Kübler-Ross and Kessler 2005). Acceptance is never quite achieved. Foo is wailing dramatically, sobbing his body literally raked with grief and guilt. Foo turns the knife on himself, stabbing himself repeatedly in the stomach. A clown moment happens—the blood that is supposed to be spilling onto Foo's shirt needs a little bit of help—Foo turns his back to the audience and helps the blood come out by squeezing something concealed inside his shirt. Turning to the audience again now woozy with blood loss and beginning to physically falter, Foo stumbles around the stage. A beautiful scene is played out on stage in which Foo is hallucinating meeting Sausisse again in heaven. The reunion of friends is beautiful and it is as if time stops for the minute it takes Foo to breath his last breath (Research notes January 12, 2010).

Foo and Sausisse left the audience deeply affected and thinking about friendship, relationships and death. Beyond the turn itself Foo's very presence challenges audiences to think about race, gender, language and physicality. More generally, clown(s)—because they are part of an individual's multiplicity—can allow one space in which to play with issues that are of fundamental importance to themselves yet applicable to a large number of external people.

Finally, the clowns that I have introduced here are—like it or not—associated with the absent-presence of Richard Pochinko. The association with Richard and the Pochinko clown technique is both embraced and resisted against by the first, second and

third generation of teachers and students. Within the clown community Richard Pochinko is an absent-presence—a missing person. Discussing absence, geographer Lars Frers (2013, 4) notes that when we orient ourselves towards someone who is not present and therefore not filling the space that we want them to we experience a void. The experience of void or lack of presence is often characterized by a lack of sensual, fleshy or spiritual connection. For many individuals and their clowns, however, the boundaries between the physical and the spectral have been and continue to be blurred where Richard is concerned. This means that—as will be increasingly apparent in this dissertation—Richard occupies a paradoxical clown-like space within the clown community as both an absence-presence (void) and a present-absence (thing). Geographer Lars Frers (2013, 4) notes that “[t]he absence of presence and the presence of absence can co-exist without logical—or sensual/sensory—problems.” He continues discussing the experience of absence arguing that “[t]he experience of absence is quite an ordinary experience, not something that is only triggered in rare encounters with the spectral, with hauntings or ghosts and everything para-normal.” Absence and the experience of it (un)folds with time, in different spaces and through ongoing practices. The absence of Richard Pochinko is therefore processural, loss as void (un)folds itself and curls itself around each word that I write about the man-becoming-ghost. Paradoxically, the more that I write about the ghostly presence of Richard and his continued affective presence—the more concrete the ghost-becoming-man is. In the following two chapters ‘Colouring the City—Black, White and Red’ and ‘Shapeshifting: Foldings Between Human and Clown’ I continue to (un)fold Richard and consider the ways in which his absence is qualified and provided with a sensual quality even for those, who like me, never knew him.

### 4.3 The Clowns: Entered

This purpose of this chapter was to provide an overview of individual-clown configurations. I have presented each individual-clown rhizome and listed each of the people and associated clowns in a roll call-type fashion. My unpacking of rhizomes through thick description provides a sense of the complexity of individual-clown relationships that will feature in the remaining chapters of this dissertation. In writing about individual-clown relationships, which are active, dynamic and continually becoming, I have tried to leave room for further folding(s), more multiplicities. In certain instances however, such as the labeling of particular clown(s) and teaching styles—as Pochinko clowns for example—I am aware that by writing about the process of becoming I am further collapsing the distance between process and the ‘point-fix’ of something already become. Here the role of the studio space in constructing the artistic identities of clowns and concomitantly the role of myths in the shape of Richard Pochinko suggest that some aspects of artistic and professional identities are rigid folds. In the remaining chapters of this dissertation I continue to follow different lines of becoming—the rhizome, alchemy, Richard, folding. I try to keep the processes of becoming and the text in a dynamic dance—of affects. In the next chapter ‘Colouring the City—Black, White and Red’ I play with the tensions between the grounded but ephemeral geographies of the city and the ungrounded spectral and affective interpretations of the city.



Figure 4.2 Festival Clown Clutter

## Chapter 5: Colouring the City—Black, White, and Red

*What is black and white and red all over?* Inspired by a similar children's joke about a newspaper (what is black and white but read all over?) and by Deleuzian ideas of collapsing systems, in this chapter I turn to colours as a starting point for a discussion of space. After justifying my choice of colours—black, white and red—I use the colour combination as a way to discuss the relationship between the late Richard Pochinko and the City of Toronto. I argue that both Richard and the city are black, white and red all over. In making such an assertion I bring together Deleuzian affect theory, alchemy, and analytic psychology where black, white and red are presented as *nigredo*, *albedo*, and *rubedo*<sup>18</sup> and consider the processural transformation of people and geographic space.

This chapter plays with the tensions between grounded concrete geographies of the city and ungrounded projections of affect onto the city. In many ways the clown geographies of Toronto are subtle, hidden from those who are not part of the community or who do not happen upon a clown show or encounter a lone clown on the street. The chapter then is itself a potential—an affect—one that exposes an (un)marked concrete, spectral and affect laden urban environment. In (un)marking for readers such a city,

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<sup>18</sup> There are several different phases to alchemical work and each phase is a schematic simplification of the total process. The oldest system of simplification assigns a colour to each of the different phases. The phases are *nigredo*, *albedo*, *citrinitas*, and *rubedo*. Although in my discussion of space and affect I have only focused on three phases—*nigredo*, *albedo*, and *rubedo*—it is in keeping with the principal colours of alchemy—black, white and red. In alchemy and analytic psychology where alchemic transformation is used as metaphor the *citrinitas* or yellowing phase is considered a minor intermediate phase (Jung 1953; Eliade 1956; Burckhardt 1986; Schwartz-Salant 1995).

(un)folding it, I am inviting readers into the city and turning it. As I turn the city I (un)fold ideas about what and where and how the clown community might fit within the geographies of Toronto—black-becoming-white-becoming-red. Throughout this chapter I argue that the transformation of the city from black to white to red is intimately linked to the intensity of clown activity and, with this in mind, I draw on Deleuzian configurations of extensive and intensive space to consider the changing clown geographies of Toronto.

Why black, white and red? Black, white and red are foundational colours in most of the world's cultures (Applegate 1979) and are often associated with liminality. Anthropologist, Victor Turner (1967, 68) identifies these three colours as “rivers of power... permeating the whole world of sensory phenomena with their specific qualities.” But more than this, the empirical and the theoretical components of this research are a combination of black print, the white page and the red clown nose. I use the colours of alchemy an ancient art with the end goal of transforming base metals into gold as a way to help think about the clown geographies as a process. Alchemy has always been a mystic philosophy and experimental science, and although I do not wish to write extensively about alchemical transformation, it is worth noting here that it is a destructive as well as creative endeavor. My goal in this chapter is to discuss the transformation of urban space through clown practice, exposing the subtle ways in which clown has (un)folded into the city. Central to this discussion is a consideration of the absence-presence of a key figure in the clown community in Toronto—Richard Pochinko.

For many people, and arguably for the City of Toronto now a key international center for clown training and performance, Richard Pochinko was a catalyst. To focus on

Pochinko is to temporarily focus on one node in the rhizome; to appreciate its intensity and threads of connectivity to other nodes, and to alternative beginnings and endings:

Nothing ever begins. There is no first moment; no single word or place from which this or any other story springs. The threads can always be traced back to some earlier tale, and to the tales that preceded that . . . . Nothing is fixed. In and out the shuttle goes, fact and fiction, mind and matter, woven into patterns that may have only this in common: that hidden amongst them is a filigree which will with time become a world (Barker 1995, 5 as cited by Smith 2003, 561).

In seeking a common thread between the City of Toronto, Richard Pochinko and the shapes that clown spaces may take on, I return to the three colours of black, white, and red as a unifying force.

I see Toronto as a city full of folded and turned space—a city where colours can be blended together—black-becoming-white-becoming-red. It is with changing colours in mind that I include Richard Pochinko—his life and his death—within my discussion of the city. I do this because the current community of clowns in Toronto associates the absence-presence of Richard with periods of intense clown activity or inactivity. The rhythmic cycles of intensifying clown activity and inactivity align nicely with the Deleuzian understanding of extensive and intensive space. For philosopher Manuel DeLanda (2005) distinctions between the extensive and the intensive are key to the Deleuzian understanding of space. Deleuze borrows his terms—extensive and intensive—from thermodynamics where gradient differences may be expressed through



colour—black-becoming-white-becoming-red.

In many ways, Richard also embodied black, white, and red because he was a person who embraced both sides of himself—the light and the dark—and who advocated for a style of clowning that celebrated the full potential of clown to embody all the dimensions of the human spirit (Coburn and Morrison 2013). Recalling Richard's energy and his colours, Ian Wallace (Interview July 6, 2012) notes that,

He had so much love for living creatures. He grew up on a farm outside Winnipeg and he told me that when he saw the baby chicks he was just overwhelmed with—he loved them so much that he had them in his arms and he hugged them to himself that he killed them. You know, things like that. He was radiant. He had a dark energy, you know. He got into S&M and, you know, there's always the two polarities. I don't talk very much about Richard's dark side, right, I'm talking about it now. I don't know if I even wrote about it. We did explore some... not anything destructive but just the other side of the coin, you know, the fantasies and sexual fantasies. He used to go to places in New York... S&M bars. There was two sides [to him]; there is always.

Although Ian is recalling the living Richard as a combination of dark and light energy, I interpret Richard as black, white and red, as his darkness and lightness both found resonance within the redness of his clown.

People flocked to Richard's colours, just as they now flock to Toronto to study Pochinko clown. Fiona Griffiths (Interview January 28 2012), a clown teacher who

taught with Richard recalls,

When you worked with Richard you changed your jobs, you got divorced, you found a new life. You'll hear stories, right from the get go, of people totally changing their life after meeting and working with Richard and because he gave in the process of developing, of going through these courses, or doing the shows you really found your voice, you really got to meet yourself.

Aside from being drawn to the black, white, and red of Richard, the colour combination often holds a special significance for the clowns involved in this research. Jan Henderson (Interview June 4, 2012), a clown and teacher who studied and taught with Richard Pochinko, discusses her connection with this colour combination,

All my life I had been kind of fascinated by the colours black and red and white – I never really wore them – and red circles; I don't know why. And when I was a teenager, when I was experimenting with makeup, I would put two little lines there... no, I put two little dots here, and then I'd think, what are you thinking? You can't go outside with two little dots on your eyes. . . .

But when I finally found my makeup, it was two little lines, right, and of course the red nose, and my costume was black and white and red. Now black and white and red are the colours of magic, they're the colours of alchemy.

Drawing on and drawn to these three colours—black, white and red—I look at Toronto in

a Deleuzian framework and consider how the city's extensive boundaries are shaped by intensive differences.

Within such a Deleuzian framework, the City of Toronto is an extensive space, a city with defined boundaries and hard landscapes. By considering how the extensive boundaries are and have been shaped by the intensive processes at play within the city, I look at the malleable, virtual, and sensorial affects of space. I argue that, at its most intensive, the clown extensive boundaries of the City of Toronto expand, (un)folding-in Vancouver, Edmonton, Manitoulin Island and Montreal cities which often correspond with individuals ongoing processes of becoming-clown. It is important to recall here that Deleuzian philosophy always looks at people, things, and places in process or becoming. With this in mind, I begin by situating spaces and affects in the city along the black colour spectrum. I have chosen to use the colour black for this most prevalent kind of urban space, not as a way to denote racialized or minority space within the city (Carmona 2010), but as a way to indicate a space that is regulated and mundane. I also use the colour black to denote affective responses of the clown community towards the city or of the city dwellers towards clowns. Every so often it is as if Toronto's clown community loses itself in darkness and it is this loss of direction and meaning that I seek to draw attention to. Blackness can also be used to think of the (un)marked or unknown geographies of clown in the city. The city here is at its smallest. The colour black is often contrasted with the colour white and I make use of this common polarization to offset urban space that is made lighter through cultural activity—theatre, circus, and comedy. The white space of the theatre, circus and comedy scenes of Toronto all fold and turn into the red space of the clown because there are overlapping patterns of spatial use and of

people. Red is the most intense of the colours and I use it to denote clown space (Taussig 2009). If the red nose acts as “permission to go bigger and louder” (Sketchy, Interview February 5, 2012), for the clown then red space is the most physical and affective form of urban space. At its most red, the clown geography of the City of Toronto is expanded—the boundaries at least affectively, imaginatively, conceptually—(un)fold in other cities and spaces. I begin each of the sections below with a brief note on the affects of the colours black (*nigredo*), white (*albedo*), and red (*rubedo*) and then consider how each of the colours blends with the city of Toronto’s extensive and intensive spaces, with Richard, and with the clowns.

### **5.1 Toronto Nigredo: Charcoal Fading to Gray**

Black. *Nigredo*. Although debate lingers about the status of the colour black as a ‘true colour’, it is, together with white and red, seen as a major chromatic pole within any colour system. In mythology, black often proceeds all other colours—it is a mysterious, potentially dangerous, fertile void. In alchemy, blackness as *nigredo* is a state of decomposition and decay (Burckhardt 1986). *Nigredo* is also used within the field of analytic psychology where the term is used to denote the pre-conditions under which one can begin to confront their shadow or the darkness within (Jung 1953). Spatially, the colour black is historically associated with dark caves, mines and heavily forested areas (Pastoureau 2008; Taussig 2009; Eiseman and Recker 2011). Black is also in the colour spectrum of modernity. In the modern city, black is associated with the anonymity of the city; with the grime and pollution of economic progress; with the shadows cast by

towering buildings in the downtown core; and with the sea of dark clad business people in suits going about the daily grind. This opaque city can be a source of anxiety, a place of murky truths where the possibility of brushing shoulders with strangers is ever present (Massumi 1993; Pinder 2005b; Pain and Smith 2008). I use the colour black as a way to think about space in the city—space that is regulated and layered with explicit and implicit codes which govern our behavior. Such codes of behavior also influence how we read the extensive boundaries of space. One might ask here how can the boundaries of the city simply expand collapsing distances and folding in elsewhere? I also use the colour black as a way to colour certain affective responses within the urban context particularly with respect to Richard Pochinko's mission to bring clown to Toronto. Black space, the city *nigredo* is a pre-condition for the clowns who fold and turn the space of the city—black-becoming-white-becoming-red.

When I think of the colour black and the City of Toronto two things come to mind. First, I think about extensive boundary lines drawn on a map. The extensive boundaries or borders of the city of Toronto are Steeles Avenue to the North, The Scarborough-Pickering town line to East, Lake Ontario to the South, and highway 427 to the West (City of Toronto 2013). These extensive boundaries exclude the regional municipalities of Durham, Halton, Peel and York that together form the Greater Toronto Area (GTA). Narrowing my focus to the City of Toronto proper and to three neighborhoods specifically (West) Queen and Dufferin; (Central) Adelaide; (East) Coxwell and Gerard which are all important areas of clown activity within the city. I then think about how extensive boundary lines are 'felt' and lived by the people of the city. The roads of the city are a way in which the extensive geographies of a city are made

tangible because roads are boundaries (Thrift 2008). Boundaries that separate pedestrian and automotive spaces to be sure but also visible reminders of regulated and mundane spatial realities—of anonymity. Additionally the roads although dominated by the private automobile and sidewalks of the city are important urban public spaces within which there is always the possibility to break out of routine. Writing about the city of Toronto, Erik Rutherford (2001, 16 and 17) notes that unlike other world cities,

Toronto does not require us to adopt its shape, to move as it prescribes. Its porous streets spill into back alleys and parking lots or descend into a labyrinth or underground passageways. New glass condos rub up against arterial highways and old warehouses; low-rise subdivisions and office blocks make way for advancing armies of electrical pylons; Victorian houses border drive-in doughnut shops and gas stations, lonely schoolyards, ravines, strip malls and industrial zones. It is a city in which you walk in quiet solitude, pulled into its folds and crevices.

Toronto's roads are paved with a charcoal coloured asphalt and concrete mixture that weathers to gray. As the stuff of the earth gathered and mixed together, asphalt and concrete are a form of elemental alchemy, the ultimate plastic material that can be molded into the shape of any extensive space (Kingwell 2008). Writing about concrete and memory Adrian Forty (2005, 75) notes that,

Concrete makes everywhere the same. It cuts people off from their past, from nature, from each other. This sense that concrete is a symptom, if not a cause, of

alienation has been around since the early 1960s, if not for longer. Take, for example, J-L. Godard's 1966 film *Two or Three Things I know about Her*, in which lingering shots of concrete being poured on the construction of the Paris *Périphérique* are accompanied on the sound track by musings on the city's loss of meaningfulness, its demise as a communicative medium (Forty 2005, 75).

The asphalt and concrete mixture applied to Toronto's roads contributes to the city's overall blackness because it forms part of the city's crumbling infrastructure, its *nigredo* (Burckhardt 1986). As Philip Evans (2005) reminds us concrete cracks and ages and as it does Toronto is continually caught in a cycle of decay and renewal. More than this, however, the erasure and anonymity associated with the concrete of Toronto finds resonance in literary portrayals of the city as a place of amnesia (Harris 2010; Warkentin 2005). The cycle of urban decay and renewal as infrastructure crumbles and is rebuilt mirrors the rhythms of the clown community itself where memories are 'raised and live' through repetitive cycles of destruction and creativity. A place without a shared history or collective cultural memory that is transformed time and again, black-becoming-white-becoming-red.

### **5.1.1 Anxiety for City Dwellers: Leading People out of *Nigredo***

It is difficult to characterize the clown community of Toronto as amnesic because of the deeply engrained orientation of affects towards the absence-presence of Richard Pochinko. Nonetheless the cycles of urban change and renewal as new generations of

clowns train, perform and teach in the city mean that the clown community is continually re-made and subject to periods of amnesic loss of identity. *Nigredo* or blackness, then, is not solely the colour spectrum of extensive space; rather it is a shade that can be applied to intensive space—the qualitative gradient or affective difference associated with inactivity. The return to blackness is especially evident in the years immediately following the death of Richard Pochinko in 1989 (Coburn and Morrison 2013). Fiona Griffiths (Interview January 28 2012) recalls that, “in the 90s clowning was dying in Toronto”. This initial period of blackness was soon made lighter through a resurgence of small theatre activity in the early to mid-1990s. The resurgence of small theatre activity is very important to the sustainability of clown because clowns tend to perform and construct their artistic and professional identities ‘in the cracks’ between the larger theatre spaces (e.g., Theatre Passe Muraille, Factory Theatre) and tiny theater spaces such as Unit 102 on Dufferin Street.

The blackness was whitened and became red. It was in this context that the city’s clown community went through a period of renewal and growth from 1997 until 2002. During this period, Mike Kennard and John Turner (of Mump and Smoot fame), two of Richard Pochinko’s former students, opened the Studio for Physical and Clown Exploration (SPACE). “The SPACE received no arts council funding; however, with the outstanding clown community support the SPACE was one of the most popular centres for independent theatre until they closed their doors in 2002” ([www.mumpandsmoot.com](http://www.mumpandsmoot.com)). Mike and John used the SPACE as a teaching facility, rehearsal space, community hub and location for monthly ‘SPACE night soirees’. A third, less lengthy *nigredo* occurred with the closing of the SPACE in 2002. Clown activity is



again in a period of intensification in the city.

In spite of the resurgence of clown activity within Toronto, the city, as both potential audience for clown and as a regulated space where people are largely disconnected from each other and themselves, remains a source of anxiety for many clowns. For one individual, the popular conceptualization of the feared and/or hated clown on the street is very real. Speaking about her own fear of wearing the nose, Cynthia (Interview May 7, 2012) recalls.

There was a period—I don't think anymore—but there was a period that I was afraid to wear the red nose, because I just thought, even if my piece is brilliant, the second I step out on stage and someone sees that [the red nose], there's going to be already a lot of people that hate it.

Another individual with some experience clowning in urban public space also experiences anxiety when out in nose. Recalling how he feels about his clown Porridge going out into Christie Pitts Park, Steven (Interview January 18, 2012) discusses his fears,

I think it would be great fun for Porridge to be out in urban public space and I would like at some point to get back out there. I really admire, I have a whole new respect for buskers and even pan handlers, you know like people who are just . . . who just kind of plant themselves somewhere and throw their hat on the sidewalk or through their drumming or their music playing or whatever they say, 'hey

check me out'. But, at the same time, there is always a fear of getting beaten up or  
ah getting lynched. Hey, there's a clown. Let's pummel him.

Philosopher Brian Massumi (1993) contends that fear is mobile, ebbing, flowing and  
rippling along the surfaces of society. The fears of Steven and Porridge are not really a  
who, or even a what, but rather they are unspecified-potentialities. Fear is virtual. One  
way to deal with performance anxiety is to embrace rather than shy away from city life.  
In fact, the clowns' perceptions of the city—a community of dwellers and commuters—  
as an unfriendly place—*nigredo*—for the clown help foster a sense of wanting to rescue  
the citizens. The idea that citizens need to be rescued from some unknown is not an  
uncommon feeling for clowns. Rather it is a state of anxiety that clowns share with the  
late Richard Pochinko who felt that his mission, which I discuss in more detail below,  
was to rescue people from themselves and through clown to bring people together.  
Pochinko's rescue mission is again played out by Foo, the primary clown of Helen  
Donnelly, who relates paternalistically to the blackness of the City of Toronto. Recalling  
Foo's feelings, Helen states,

I can speak to Foo because Foo's busked on the streets of Toronto and Foo's  
interpretation of Toronto is surprisingly paternalistic. Foo felt really, like oh my  
gosh we need a lot of help. We're in a lot of...we're heading for disaster, just like  
that kind of. Wow (Helen Donnelly, Interview July 19, 2012).

Toronto is a city that needs its clowns. The fact that Foo wants to help the people of

Toronto come through their state of blackness is significant. The intuitive senses of the clown and capacity for the art to bring about transformative experience is something that Richard also recognized.

In January of 1969 while living in Halifax Nova Scotia with then partner Ian Wallace, Richard had the first of his spaceship dreams (Wallace 2011). The spaceship dreams occurred repeatedly in Halifax and Toronto and it is through these repeated dreams that Richard's life work was first articulated. Ian Wallace (Interview July 6, 2012) recalls the dreams as follows,

One night Richard had fallen asleep and I was still awake. He began stroking his forehead and speaking to me. He called me his co-pilot and told me that we were flying a ship over a landscape. He described what he was seeing on the monitors and said that our mission was to rescue people. We talked back and forth, he giving me instructions and me carrying them out and answering in co-pilot language. This turned out to be a recurring event, happening four or five times in about two months. One time he was telling me about the people in the ship that we had already rescued. He said that some of them we knew already and that others we had yet to meet. It was all extremely fascinating and interesting for me since my dream life has been very active since I was a small child, but I had never had a conversation with a sleeping person before. The most vividly emotional and meaningful flight was one night when we were flying over a dark landscape and he said that I should steer over to the left and go over the hill there. I said aye-aye sir and made the movement. As we got over the crest of the hill he got excited

about seeing some people off in the distance. He was very happy and as we got closer he exclaimed ‘oh look, they’re waving at us’—as we got closer still he suddenly went ‘oh God, oh my God! He went from being extremely happy and excited to unbelievable shock and horror as he saw the people. He said in a trembling voice, ‘they’re not waving at us, they’re all encased inside glass tubes and they’re banging on the glass trying to break out’—in a flash he said ‘oh my God! that’s our mission, that’s why we’re here. To set them free, to help them break out of the glass tubes’.

In time, Richard’s dreams became the metaphor for the transformational work that is clown—people undergo a process of change that leads them out of the darkness of their own *nigredo*. Just as people move towards a state of wholeness in *rubedo* by passing through *albedo*, so does the city. I next discuss the city of Toronto’s *albedo*, beginning with a discussion of the affects of the colour white.

## **5.2 Toronto’s Albedo: Cultural Practices and Utopic Visions of the City**

White. *Albedo*. A dazzling colour that appears brilliant to the human eye, white is often associated with purity, neutrality and reflection. In alchemy, whiteness or *albedo* is associated with the spiritualization of the body such that the body becomes receptive (Burckhardt 1986). In analytic psychology, *albedo* is the stage at which a person begins to realize the potential of their shadow (Jung 1953). I use white to evoke lighter urban space—those fleeting ephemeral moments in which the unspoken codes that regulate

urban space can be temporarily cast aside. Additionally, the colour white is a way to think about more hopeful affective responses. White urban space (while it does not stay white for long in the face of pollution) represents cleanliness and modernity (Pinder 2005b). I use the colour white to consider the various communities that interact with the clown community of Toronto—the theatre, circus and comedy communities—which offer a contrast to the regulated blackness of everyday city life. Although clown is a performance art and results in lighter urban spaces, I think of clown as more intensely affective interaction. For this reason and because clown can evoke intense fear and is potentially threatening, clown space is red.

When I think about the colour white and the city of Toronto, my thoughts return to the streets. This time I see the streets not as boundaries but as spaces of fixity and flow, participation and politics. Here the concrete of the streetscapes is filled with the political promise of a better future, as Mark Kingwell (2008, 11) notes,

Its brutalism tamed, concrete opens up a profound connection to the earth.

Concrete is the stuff of dreams. It is the world itself coming into being. And the city fashioned of it, those hard streets and unsmooth precincts, is the site where our dreams can take up their concrete contours.

Over the last decade, there has been a resurgence of urban utopianism in both academic and public discourses of the city (Lees 2004; McBride and Wilcox 2005; Stevens 2007; Kingwell 2008; Levin and Solga 2009). In the context of Toronto, urban utopianism is intimately linked to creative city policy-making (Florida 2002) whereas Laura Levin and

Kim Solga (2009, 39) note, Toronto is a city “[o]verwhelmed by the fantasy of creative redevelopment from both the top down and the bottom up.” Toronto is a city competing for a place on the world’s stage as a second-tier “global city”, a “liveable city” undergoing a “cultural renaissance” that seeks to engage citizens in both the official discourses of city hall and the grassroots discourses which offer a critical edge to discussions of the creative city. Terms such as “global city”, “liveable city” and “cultural renaissance” are loaded concepts. For example, Malcolm Miles (2005) argues that terms such as “cultural renaissance” function as a kind of “aesthetic gloss” that directs attention away from the contested nature of urban redevelopment. A white city here is a colour blind one in which planning and policy discourses fixate on global urban strategies. Within this framework then the creative city planning of Toronto which itself can be described as a process of intensification—black-becoming-white-becoming—has sometimes resulted in the creation of new extensive spaces within the city. Intensifying urban cultural activity includes the realms of small-scale theatre, circus and comedy productions, although the facilities and troops often enjoy only a fleeting existence<sup>19</sup>. It is

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<sup>19</sup> Drama scholar Michael McKinnie (see McKinnie 2001, 2007a, 2007b) examines the urban theatre in Toronto as a dynamic scene that adapts to changing civic ideologies, urban environments, and economic conditions. The theatre scene and its geography within the City of Toronto can be characterized as highly active with many mainstream commercial theaters (e.g., Canon Theatre, Royal Alexandra Theatre), as well as many small theatres that produce uniquely Canadian works (e.g., The Factory Theatre). Census data from 2006 indicate that the City of Toronto has 3260 professional actors and comedians compared to the national total of 10,340 which suggests that the theater community has adapted well to the creative city planning that celebrates the arts and cultural sectors as a means of economic growth (Statistics Canada 2006). Evidence of the strength or intensification these related communities—theatre, circus and comedy—is difficult to gauge except through anecdotal accounts. The census, while a useful tool for assessing the health of various cultural-economic sectors, including the theatre scene to some degree, does not provide a clear indication of the number of professionally trained circus performers and comedians active within the city. This is because the census groups

in this context and funding climate that The Toronto Fringe Festival opened its Creation Lab space at its administrative office on the fourth floor of the Centre for Social Innovation in the Annex neighborhood of Toronto.

The Creation Lab consists of two studio spaces that are available to rent on a first-come, first-serve basis on a sliding fee scale (Ciara, Interview September 7, 2013). The Creation Lab was opened with the help of a three-year grant (2004-2006) from the George Cedric Metcalf Charitable Foundation (<http://metcalffoundation.com>). The space supports the main goal of the fringe festival—to create access. Ciara (Interview September 7, 2013), a fringe employee, notes,

[n]ow we have the space, stop rehearsing in your basement, stop rehearsing in your Mom's attic and come into a real live theatre space and do it in an acceptable, affordable, comfortable and safe way. So that was a really strong priority for us, was to turn our sort of intangible mandate into a very tangible one where we actually have a physical space where we can say you have access. We'll give you a key. It'll be six bucks an hour for some of you and here is the place where you will create your own creative opportunity.

The Creation Lab space sees intense usage from a wide array of theatrical or dance companies, as well as individual artists. Ciara (Interview September 7, 2013) discusses the use of the space in 2012 and notes,

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such artists together with clowns and with a host of other professional circus and entertainment professions (e.g., acrobat, busker, fashion model, ventriloquist) under 'other performers'. Nevertheless, as of the 2006 census, the city of Toronto had 845 people employed as 'other performers'.

[f]rom September to August of this year, we booked over 4,000 hours of subsidized creation time. And that was about 250 different companies booking and so I would say within those 250 companies we probably had a direct connection with 1,500 artists because sometimes you're working in a class of 20. Sometimes there would be a show worked on that had a cast of 5 or whatever. So even though we had, yeah, about 250 companies that booked, there would be – the impact on the community was probably over 1,000 artists that have been through the lab.

Although several clowns use the Creation Lab as a rehearsal space, it is primarily space that I interpret as coloured white (rather than red) because it is multidisciplinary; it helps to simultaneously cultivate the theatrical, circus and comedy cultures within the city.

Another important performance venue in the city— Black Swan comedy—is less influenced by the top down or bottom up creative city planning. Black Swan Comedy Club is located on the North side of Danforth Avenue just East of Broadview Avenue on the second floor of The Black Swan tavern. Opened by owner Ralph MacLeod in January 2011, the club has shows—comedy, variety, improvization, clown—running four or five nights a week. Despite the busy schedule, Ralph's (Interview July 19, 2012) plan for his venue has yet to be fully realized. He recalls,

I wanted to have a variety of styles of entertainment there because, you know, there are places that are dedicated to improv. But there didn't seem to be any



places that were more like artist venues and I thought that, because it's harder to get [the] general public to support a lot of these events, that maybe, you know, if we market it within the community and we could get a cross variety, you know, to come and see stand up and clowns and we could be sort of a multidisciplinary place. That hasn't worked out exactly as I wanted because it seems to be just as hard to get people within the community to see shows as it is outside the community.

That Ralph's vision of a multidisciplinary performance venue has yet to be realized is not surprising. The one hundred and twenty foot long by twenty-two foot wide room with a bar at one end and a raised stage at the other end does not offer a great artist experience. Many of the clowns, at least half I spoke with as part of this research, find performing at Black Swan Comedy less than ideal despite it being the venue for The Red Nose District, one of four monthly clown and variety shows in Toronto. Although it is understood to be less than ideal, with no dressing rooms, no side entrances for the stage, and limited technological supports (e.g., sound, lighting, backdrop), the majority of those interviewed carefully skirted around discussion of the venue while being recorded. One individual and performing clown did discuss Black Swan Comedy stating "[i]t's a hard venue and it just drives me a little crazy that that's the red nose ghetto I was talking about where it's like 'really is this the best we can do?' but god bless them all for trying so" (Donna, Interview March 16, 2012). The reluctance of individuals to discuss the issues with Black Swan Comedy as a venue for clown while being recorded, is related to the close community ties and the need for continued support on an individual basis of certain members of the

community.

Community support is also a central theme in the life of Richard Pochinko. When Richard was twenty-one, he made a career for himself as stage manager at The Neptune Theatre company in Halifax, Nova Scotia. The deepening sense of disaffection that Richard had for Canadian fourth-wall theatre<sup>20</sup> eventually led him to establish the Theatrical Resource Centre (TRC) first in Ottawa and then in 1978 in Toronto. Recall that in 1971 Richard was awarded a Canada Council of the Arts grant that allowed him to travel Europe to broaden his understanding of theatre (Wallace 2011; Coburn and Morrison 2013). Richard Pochinko and then partner Ian Wallace set off on a theatrical tour of Europe that took them to England, France, Greece, Poland, Czechoslovakia and Scandinavia and enabled them to encounter some of the greatest theatrical minds of the modern age. It was during this remarkable theatre tour that Richard enrolled as a student of clown and physical theatre at École Jacques Lecoq in Paris, France in October 1971. During this time Ian was busy painting and making a home out of their shared room on Rue Jean-Pierre Timbaud in Paris. The daily routine of Richard and Ian was dictated by the demanding schedule of the Lecoq school. Richard left the room that he and Ian shared at about eight o'clock in the morning. When Richard would arrive home at the end of an intense day of clown and physical theatre training Ian would begin to prepare dinner while Richard lay down to take a nap. It was during one before dinner nap that Ian happened to glance across the room at Richard and once again see his friend stroking his

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<sup>20</sup> The fourth-wall in theatre is the imaginary wall at the front of the stage in a traditional three-walled proscenium theatre. The fourth-wall separates the fiction on stage from the audience. In modern realistic theatre and clown theatre the fourth-wall is broken to dramatic and comedic effect when an actor or clown onstage speaks directly to the audience (Knowles 1993-1994; Coburn and Morisson 2013).

forehead in his sleep. Ian recalls (Wallace 2011; Interview July 6, 2012),

Richard sat bolt upright in bed and with eyes open but clearly still in a dream or trance like state began speaking, ‘My name is I, me, Richard, he and if you tell Richard this is happening he won’t believe you’ (Wallace 2011). . . .For the next three weeks the same thing happened at the same time every evening. He would lie down, start stroking his forehead then sit up and talk to me. I felt like I was having a conversation with God. He talked of love, and energy, consciousness, theatre of the future, healing, and our mission. He spent a lot of time speaking about thought projection and the transmission of energy. One night he was trying to describe the waves of light and color that he was seeing around me. He took my paints and started painting little dots of color but very soon got frustrated because it wasn’t right so he crumpled up his paper. Immediately a wave of concern came over his body, I could see him listening very seriously. “I’ve just done something really wrong and they’re telling me I have to lie down”. He lay down and stroked his forehead. “They’re opening up a big book and in it they’re showing me the preciousness of creativity. It’s the most valuable gift we have been given, and by destroying my creation I went against one of the fundamental laws of the universe”. He said that we were going back to Canada to start a school of mask and clown, that it would be ahead of its time and would close after a year, but would be reborn and flourish some years later.

The school that Richard and Ian started in Ottawa, Canada was the Theatre Resource

Centre (TRC) in 1975. It closed its doors after one year and was re-established in Toronto in 1978. As Richard recognized in his dreams, community is important for the study of clown because clown is liminal existing between the audience and the individual. In referring to himself as ‘I me Richard he’, Pochinko touched upon wholeness, *rubedo*. The clown is everyman and everywoman, the light and the dark, all that is possible—black-becoming-white-becoming-red. Next I consider the colour red in relation to the city, to Richard, to clown and to space.

### **5.3 Red: Folding and Turning Becomings of Clowns and Spaces**

Red. *Rubedo*. A demanding and unrelenting colour, red evokes the physical movements of life and of death. Paradoxically, the colour red can command us to stop and to look but, at the same time, direct us to flee and to look away (Monmonier 1991; Eiseman 2006). Attention grabbing, the colour red is deployed in an urban context to direct traffic at intersections through lights and stop signs. The colour red also has political (communists, cold wars, colonialism) and bodily associations (bloodshot eyes, flushed in anger). Red is sexual, sensual, and spiritual. The colour red is both powerful and profane. (Un)official urban red light districts offer opportunities for (un)regulated sexual risk and pleasure in many of the world’s major cities (Hubbard and Whowell 2008). In alchemy, redness or *rubedo* is the final stage where gold is made and success achieved (Burckhardt 1986). In analytic psychology, the colour red is associated with wholeness, the point at which a person is comfortable with themselves (Jung 1953). I use red to denote clown-spaces in the city because it is a colour that evokes bodily movement (e.g., blood, muscle,

and tissue) and the transformation of space through folds and turns.

The red street, the red city, is composed of a multitude of lines to get oneself tangled up in. The lines of this city can be unraveled and made to intersect—here folding into each other and elsewhere pleating together (Smith 2003). The red city is a body without organs (BwO), “[a] way of visualizing the city as unformed, unorganized and non-stratified, as always in process of formation and deformation and so eluding fixed categories, a transient nomad space-time that does not dissect the city into either segments and ‘things’ (a reductive Cartesianism) or continuous coupling, chains of machines that facilitate endless flow and flux” (Smith 2003, 574). The red city is one that through momentary intensities, fleeting encounters and never fully finished collaborations alters its own extensive boundaries. The red city is intensely malleable a place where boundaries, surfaces and affects are explained on a horizontal or rhizomatic plane rather than by vertical philosophies and scales (Deleuze 1995; Smith 2003). The red city is virtual, never corresponding to itself, always in process or ‘in phase’ (Jones 2009), inhabited by multiplicities. The red city is intensely affective its extensive geographies and extensively contained spaces are caught within a continuous cycle of movements. As Jones (2009, 491) explains,

Space does not exist as an entity in and of itself, over and above material objects and their spatiotemporal relations and extensions. In short, objects *are* space, space *is* objects, and moreover objects can be understood *only* in relation to other objects—with all this being a perpetual becoming of heterogeneous networks and events that connect internal spatiotemporal relations.

The city *rubedo*, then, is one that is whole.

*Rubedo*, wholeness is a very important concept in clown. Coburn and Morrison (2013) caution that wholeness is not to be confused with wholesomeness, rather it should include the dark and the light, the sacred and the profane. In clown, as in the city, the idea of wholeness—*rubedo*—encompasses all that is available and all that is possible. Richard found wholeness while sitting at the end of a pier in Seattle, Washington in 1972. As Ian Wallace recalls,

Richard was instructed by a spirit named Jah-Smith to look out at the horizon until he could see himself on the horizon. This experience became the foundation for clown through mask as taught by Richard in Toronto. To face oneself in six directions is to finally break out of the glass tubes we are all encased within. This involves the breaking down of the invisible wall of fears, inhibitions, and unrealized potentials that we created for ourselves in the process of growing up, schooling, and social interaction. Clown is who we are in *all* of our creative potential (Ian Wallace, Interview July 6 2012).

Since the SPACE closed in 2002, the clown community of Toronto has had to break out of its glass tube and find new spaces, opportunities and connections in order to survive.

The need for new spaces to train, rehearse and perform clown means that the community makes use of small studios and tiny theatres scattered throughout the city. My own journey into clown as well as that of many other community members began in The Lab Space on Pape Avenue in the Riverdale neighborhood of Toronto. The Lab Space

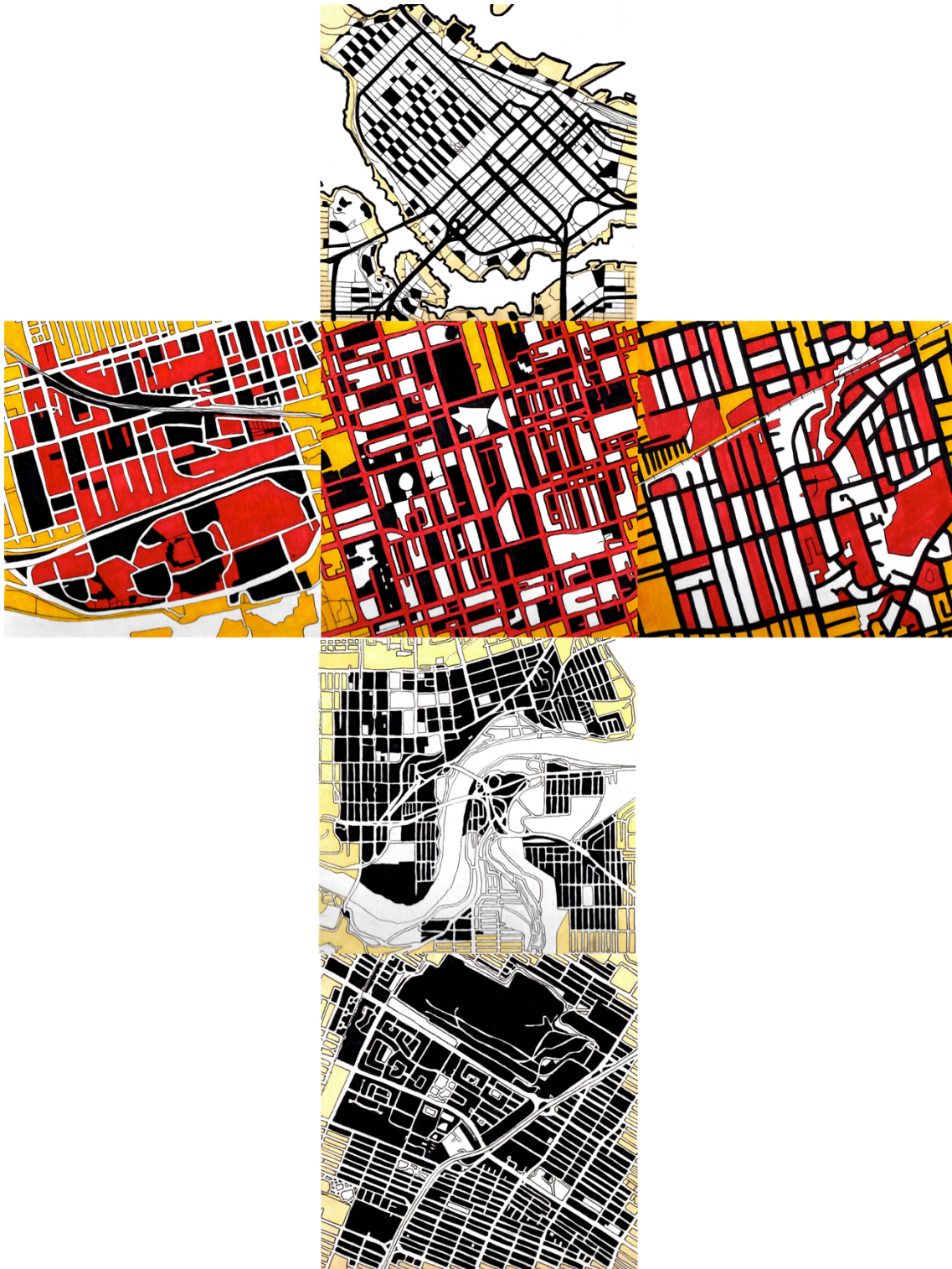
was a small brightly lit loft style studio space (Steven, Interview January 18, 2012) that was cheap to rent and carefully selected by my clown teacher Helen Donnelly as a birthplace for our fragile clowns. In a processural, Deleuzian and colourful framework The Lab Space is an extensive space that through intense activity opens up becoming one with bodies, with the nose-object and the first skins of the clowns. The Lab Space also opens to other extensive spaces. For some clown classmates the space opened to The Haliburton School of the Arts summer program for others to Fraser Studios at Broadview and Danforth in Toronto. Intensive activity allows the extensive boundary lines of space to be re-drawn. Toronto's wholeness for the clowns in this research project becomes a city re-drawn to include The Clown Farm on Manitoulin Island, The Pia-Bowman School of Dance and Creative Movement on Nobel Street, Montreal, the University of Alberta, and the Centre of Gravity on Gerrard Street East to name but a few of the possibilities.

To highlight the ways in which the clown geographies of Toronto and the extensive geographies of the city are affected by the intensive clown activities I have included a unique map within this chapter (Figure 5.2 on pg. 193 and 194). The map, which is a hand-drawn commission by the Toronto-based artist Jillian Bunting, offers readers a chance to engage in origami, literally folding and configuring the clown world. The map or rather maps are built around a triptic of three Toronto neighbourhoods in which there is significant clown related activity. The neighbourhoods of Queen and Dufferin, Adelaide and Richmond, and Coxwell and Gerrard are currently the areas of the city in which clowns attend classes, perform and showcase their work. The neighbourhoods are black, white and red. Underneath the central map of Toronto, Adelaide, is a map of Manitoulin Island. The position of below-below is located on the

top of the central map of Toronto is Manitoulin Island where the clown community folds  
in John Turner's farm.







In clown, through mask training, the compass direction called below-below is about returning the Earth, going deeper, and doing a more detailed exploration of clown. The Manitoulin Conservatory for Creation and Performance (MCCP) is considered the ultimate mask and clown experience. For many of the clowns in this research it has almost spiritual significance. Next Montreal is folded into the red clown spaces of Toronto because it is where many individuals continue to train (e.g., Helen Donnelly, Katie, Kathryn, Cynthia) with Francine Côté. At the present time Montreal offers students a place—both real, imagined and embodied by Francine and by the Cirque du Soleil—to undertake advanced training in clown. Edmonton, where both Jan Henderson and Mike Kennard teach is in the East and Vancouver where Ian Wallace continues to work with students using a six-in-one mask is to the West. When asked about Toronto's clown community those interviewed for this research project mix scales, connect individual bodies to the city and choose lines of flight that go through people, performing companies, spaces. Helen Donnelly states (Interview July 19, 2012),

In terms of companies I would say Corpus, Theatre Columbus, Theatre Smith-Gilmour, Theatre Run Canada, Why Not Theatre, Up Your Nose and In Your Toes; those are just the ones off the top of my head. As far as individuals go, Michaela Washburn, Fiona Griffiths, Dave McKay, Adam Lazarus because of the festival, Susanna Hammett international and local, Leah Cherniak ditto. John Turner just because of his still influence in Toronto.

Not all lines of flight connecting people, performance companies and spaces could be

plotted on the map—nor should they be. The map (Figure 5.2 above) offers a mixing of urban scales and asks readers to tangibly manipulate it. Fold the map along the *cirtinitas* or yellowed transitional spaces. Watch as the *nigredo*, *albedo*, and *rubedo* spaces—the black, white, and red—fold together—becoming a dimensional object that is black and white and red. The map not only collapses distances but it (un)folds time, connects itself to areas once occupied by Richard Pochinko himself. Folding back in time-space and into the present day. Another individual, Adam makes an inter-generational link between clowns and teachers.

Mump and Smoot, because even though they're not active currently, I here there's no clown farm this summer because there's something in the works. I don't know what I've heard. And I've never met them. But regardless of whether there's a Mump and Smoot show in development or whether they're, it doesn't matter that there hasn't been one in a few years, their legacy is huge, so I guess you would have to go back even further to Richard Pochinko right (Interview June 7, 2012).

Geography for the clown is a complex folding and turning of space-time. Space—comprised of events, people and objects—is felt rather than seen. Red space, *rubedo*, is inseparable from the body—Richard's, yours, mine, clown-bodies.

#### **5.4 Alchemical Transformations**

Richard Pochinko's dream visions helped him to clarify his mission: to bring

people out of their glass tubes, to free them from themselves, by introducing them to the art of clown. The black, white and red Richard was and continues to be a catalyst for individuals and for extended communities. By establishing the Theater Resource Center (TRC) in Toronto and teaching clown until he died of aids in 1989 Richard transformed and forever marked Toronto as an international center for clown training and performance. The folding of Richard and Toronto, of initial clown training studios and artistic identities, of myths about Pochinko, stereotypes and studio lore all come together to fold and refold ones identity as a clown. Despite periods of blackness in which the clown community seems to lose sight of itself the city and its clown community continually transforms. Black-becoming-white-becoming-red. The city is a constant state of change of order-chaos-reorder. As the clown community and the concrete geographies of the city itself go through a continual cycle of change the extensive boundaries are altered by intensive differences. Toronto's clown community begins to (un)fold in front of us. The more one discovers about this otherwise (un)marked and obscure clown geography of the city of Toronto, the more the boundaries of the city become blurred. It is not that the clowns redraw the city in a materially or politically lasting way rather the becoming-clowns begin to see and to expose the city of Toronto as affecting and affected. If the use of the term politics here seems an unlikely or uneasy fit I remind readers of the work of Nigel Thrift (2004) which argues for a spatial politics of affect. There are subtle, multiple, and sustained politics to affects.

The affected and affecting city is one in which it is possible to collapse (un)fold time and space. It is a dynamic city. By writing about such a city, by displaying it on a map (Figure 5.1) even though the map is meant to show movements—foldings—I am

making the city constant. By folding Richard into the city I have gone a step further with regards to making the absent-presence more powerfully felt. This later folding of the absent-presence of Richard Pochinko is an important aspect of space and place for the clown community. Geographer Derek McCormack (2010, 642) positions the spectral in relation to geographic experience,

[t]he spectral does not refer so much to a realm of spiritual ether floating or hovering, wraith-like, above the reassuring solidity of living bodies or actual objects. The spectral is, rather, a constitutive element of geographical experience, taking place as a persistent and unsettling capacity of place to enchant and haunt.

For geography, the inclusion of transgressive sensory data—in the specific case Richard’s dream-visions—further opens up the discipline to the inclusion of broadly construed sensory data. The inclusion of such data speaks to the limits of phenomenological understandings of experience. Drawing a lesson from contemporary landscape geographies, Richard’s shape, his dreams and his absent-presence also speak to the ways in which senses of self, of community, and of belonging are folded into the ‘performances of self-identities’ (Wylie 2009) in which landscapes and memories weave together with one’s individual or collective sense of self. This is particularly relevant in the context of the clown community because non-representational or affective based geographies understand that bodies are constituted through complex everyday relational exchanges with their environments (Bissell 2014). The next chapter ‘Shapeshifting: Foldings Between Human and Clown’ builds on this as I consider the assembled body at

the nexus of person-clown-space and look at bodily sensations and practices. I look at the process of becoming as qualitative change.



Figure 5.1 Clown Clutter (Transformational)

## Chapter 6: Shapeshifting: Foldings Between Human and Clown

*How many clown bodies does it take to screw in a light bulb?* A humorous rhetorical question, perhaps, but as the purpose of this chapter is to consider the different sensibilities of bodies-becoming-human and bodies-becoming-clown, the question becomes (seriously) relevant. This chapter draws on Deleuze and Guattari's (1988) philosophies of becoming to consider the capacities, relationalities and transformations of human and clown bodies. Specifically, this chapter examines the qualitative shapeshifting that occurs when the body-becoming-human transforms into the body-becoming-clown (Hahn 2007; Coleman 2008; Manning 2009; Coffey 2013). I have briefly mentioned shapeshifting in conjunction with its most important companion—the trickster—in chapter three (see Kamberelis 2003). While the term shapeshift is colloquially understood as change in physical form it is also used, particularly within academic contexts to refer to qualitative changes<sup>21</sup>. Here, I am purposefully using the term shapeshift in conjunction with bodies-becoming-human and bodies-becoming-clown to reference a transition point, a liminal moment of becoming. The body here while it may be technically speaking the same as it was just a moment ago has altered political status (is qualitatively changed) and therefore this body affects space differently. Thinking about the ways in which bodies affect space is especially important because a philosophy of becoming understands bodies not as separate entities (subjects and objects), but as processes of movement, variation and multiplicity that are only ever temporarily cohesive.

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<sup>21</sup> Feminist scholar Donna Haraway (1991 and 1997 as cited in Jacobs and Nash 2003) has made use of similar language around hybrid figures such as the cyborg, trickster, coyote and vampire when considering revised or altered status of the subject.



‘The body’ is a misnomer. Nothing so stable, so certain of itself ever survives the complexity of worlding. And yet we inevitably use the concept as shorthand—how else to talk about issues of agency, of identity, of territoriality? Relation is the quick answer, with ‘the body’ as a certain version of an endpoint, or, better said, a transition point. The body, here defined, is what comes-to-be under specific and singular conditions. It is the amalgamation of a series of tendencies and proclivities, the cohesive point at which a multiplicity of potentialities resolves as this or that event of experience (Manning 2013, 16).

However fleeting the moment of cohesion—the point at which a body can be identified as either human or clown in the context of this research—a body comes into the world through processes of folding. Folding as it is applied to thinking about the body and to subject formation exposes the elasticity of relations, defined here as movements.

Philosopher and visual artist Erin Manning writes about bodies becoming through folding. She notes,

Form becomes a folding-into, a force-toward that is a threshold, a becoming-spiral, a becoming-turn, a becoming-triangle. These are forms-in-the-making, resonant only in relation to the movements they give rise to (Manning 2012, 33).

Bodies-becoming-human and bodies-becoming-clown are elastic in the sense that they are capable of sustained adaptability, tension and folding—movements. Bodies can also be broken, hurt and damaged. Bodies-becoming-human and bodies-becoming-clown are

also subject to wear-and-tear both emotional and physical but they adapt to these moments—limiting their performance and training to their comfort zones.

Deleuze (1988, 1995) distinguishes between four types of folding relating to the body; (1) ‘the folding of bodies’; (2) ‘the folding of forces’; (3) ‘truth enfolded in relation to the self’ and (4) the fold of ‘the line outside’, which taken together influence how the body is produced in space (Malins *et al.* 2006). Of the four types of folding, the first and second are most significant here. First, ‘the folding of the body’ is significant because it is concerned with the body’s material relationships with space. In other words, it is concerned with the ways in which the senses of the body are folded into space and the ways in which space is folded into the body. Second, ‘the folding of force’, refers to the process of subject formation, or the body acting upon itself. This latter folding, of the force, when applied to the body is related to Butler’s (1993) concept of performativity in that the folding of force enables a subject to be actively formed and shaped through one’s bodily relations with physical and social space (Malins *et al.* 2006). Although it has already been established (see chapter 4) that no clear separation exists between the self and the clown, the goal of this chapter is to examine more closely the process of becoming and how this process affects the body’s—human or clown— sensations.

Proponents of affect philosophy (see, for example, Deleuze and Guattari 1998; Manning 2009; Thrift 1996) argue that the sense perceptions of the body very much play a role in the worlding of the body. The role of sense perceptions is secured in Deleuzian thought because the body must be more than sum of its parts—the body *is* not, rather it *does* (Deleuze and Guattari 1998). What a body can do is dependent on its capacity to

shape space-time (Manning 2009) a process in which the sensoria of the body play a significant role. Manning argues that,

[s]ense perceptions are not simply ‘out there’ to be analyzed by a static body. They are body-events. To perceive is to be sensitive to in-formation. It is to shapeshift, with-forming the world (Manning 2009, 212).

The sensory information of the body-becoming flows between the body, the physical space, and objects (e.g., props, red nose) in ways that are often unpredictable.

Geographers (e.g., Malins *et al.* 2006; Thrift 2008) might think of this sensory information as being folded into the body. Like other non-representational or affective bodies, the body here is beyond the psychological and embodied phenomenological perspective (e.g., see McCormack 2002; Dewsbury 2011; Bissell 2014). It is at once individual and collective belonging to the ‘field of the flesh’ (Thrift 2008). The body is no longer a phenomenon moving within objective Cartesian space; rather the body is,

[a] cluster of forces, a transformer of space and time, both emitter of signs and trans-semiotic, endowed by an organic interior ready to be dissolved as soon as it reaches the surface. A body inhabited by—and inhabiting—other bodies and other minds, a body existing at the same time as the opening toward the world provided by language and sensorial contact, and in the seclusion of its singularity through silence and non-inscription. A body that opens and shuts, that endlessly connects with other bodies and elements, a body that can be deserted, emptied, stolen from its soul, as well as traversed by the most exuberant fluxes of life. A human body

because it can become animal, become mineral, plant, become atmosphere, hole, ocean, become pure movement (Gil 2006, 28).

Philosopher José Gil (2006) writes about the body as a paradoxical space, the body is both occupying and occupied by space boundaries are blurred. Is it space that shapes the body, or the body that creates the space? With agency distributed thus across human and non-human worlds the complex forces that emerge from blurred subject-object distinctions can be considered in relation to the making of space (Bissell 2010). Furthermore, as the complex assemblages form and re-form into fields that shift contingently, the affective ‘fields of potential’ of the body becoming also shift (Massumi 2002; Bissell 2010).

After discussing becoming in more detail below I focus on the sensorium—its shifting (re)formations and the role that the senses play in shaping body spacetimes. In particular, this chapter focuses on the qualitative shapeshifting at the nexus of the body-becoming-human and the body-becoming-clown. Situating discussion at the moment of transformation—when the human transfigures into clown—I consider first how the body is affected sensorially. Here I examine the ‘folding of bodies’ and spaces, as well as the folding of forces onto the body and the process of subject formation. The folded body is textured by affects and desires (Gil 2006) and I draw examples from my interview sample of the texturing of body and space. Finally, I consider the elasticity and tensions of the shapeshifting bodies with a focus on gestural slippage. Gestural slippage occurs when the clown-body’s gestural lexicon slips into the movements of the human-body. In such

moments, the bodies of human and clown are folded together, moving together—body, movement, sensation, change. Brian Massumi (2002, 1) argues that,

[i]f you start from an intrinsic connection between movement and sensation, the slightest, most literal displacement convokes a qualitative difference, because as directly as it conducts itself it beckons a feeling, and feelings have a way of folding into each other, resonating together, interfering with each other, mutually intensifying, all in unquantifiable ways apt to unfold again in action, often unpredictably. Qualitative difference: immediately the issue is change. Felt and unforeseen.

Elastic gestural slippages, then, can expose bodies in transformation, literally momentarily revealing them in their differential processes of becoming. Clowns become through their bodies (Klepto 2004; Peacock 2009)—they think with feet and hands and heart.

## **6.1 Becoming(s)**

Becoming(s) should not be conceptualized as the “correspondence between relations” (Deleuze and Guattari 1988, 237); nor should they be conceptualized as representations, imitations, or identifications. Becoming(s) cannot be thought of as representations, imitations, or identifications because to do so would necessitate that there be stable entity to emulate and according to the Deleuzian philosophy of becoming, no such stable entity exists. Much has been written about the Deleuzian philosophy of becoming (e.g., Jardine 1985; Briadotti 2002; May 2003; Grosz 2005; Dewsbury 2011)

and its applicability to various forms from becoming-woman (Briadotti 2002; Briadotti 2011) to becoming-bicycle (Probyn 1996). By focusing on the movements of bodies-becoming-human and bodies-becoming-clown this chapter contributes to and extends a growing body of literatures on becoming (Massumi 1996; Parker-Starbuck 2006; Coleman 2008) both within and outside of the discipline of human geography. For the purpose of illustrating the concept of becoming I have drawn on Deleuze and Guattari's example of becoming animal. The process of becoming, Deleuze and Guattari (1988, 238) argue,

[d]oes not occur in the imagination, even when the imagination reaches the highest cosmic or dynamic level, as in Jung or Bachelard. Becomings-animal are neither dreams nor phantasies. They are perfectly real. But which reality is at issue here? For if becoming animal does not consist in playing animal or imitating an animal, it is clear that the human being does not "really" become an animal any more than the animal "really" becomes something else. Becoming produces nothing other than itself.

Becomings are neither a regression nor a progression and must be understood as a process that corresponds only to itself. Manning writes (2013, 20),

Becoming is not pure continuity. It is continuous dephasing, carrying a process across thresholds. The process is nonlinear, its field the topological surface of life always in co-composition with the forces of *a life*. A body does not evolve

according to a past becoming present becoming future, nor does it evolve in a pure phylogeny. Force of life creates blocks of becoming—uneasy alliances.

As bodies, senses and spaces combine through folding, new affects emerge. The bodies sensoria shapeshifts which “[u]psets the matter-form dichotomy, re-cognizing that formed matter is but a state in the mattering for form” (Manning 2009, 212). The materialities of the shapeshifting body becoming-human and becoming-clown are what allow ‘the line to fold outside’, connecting the body-spaces to pure matter energy (beyond discourse and thought) and the field of potentiality. Folding the line outside opens the body to new ways of thinking and being in the world and allows body-spaces to be (re)created or folded anew (Malins *et al.* 2006).

There are two ways in which the human-body-becoming is distinguished from the clown-body becoming; first, individuals experience a qualitative shapeshift where the body’s sensoria transitions to something other (Manning 2007). Second, the newly configured body carries a different affect potential (sensory capacity) meaning that it creates space differently. The sensorial shapeshift occurs with the transfiguration of the body—where the human-body becoming transitions to the clown-body becoming. For one person, Kathryn, this transitional moment is a folding of space into the body. Speaking about the moment where she transitions into her clown, Botchie Bobbie, Kathryn notes,

It feels like I am a space. It’s like this instant thing without thinking. The space changes, some kind of new stimuli happens. And immediately it’s felt in my

body. This is only happening though when I'm truly in clown (Kathryn, Interview June 6, 2012).

A similar instantaneous transition is felt for Donna (Interview March 16, 2012) who can be 'in-nose' without the red nose simply by allowing her body to feel and move differently (this usually only happens for individuals who have been clowning for a number of years). Donna states,

There is more of an awareness or heightened awareness of, of everything—of not just energy but visually in the details and noticing things (Interview March 16, 2012).

The transfigured body is affected differently by its sensory systems. The movements of this sensing body invent new spacetimes through gesture. The human-body-becoming is therefore distinguished from the clown-body becoming by its shifting capacity for shaping spacetime through gesture (Manning 2007; Rotman 2009). The body-becoming-clown moves, feels and sees differently than its human counterpart.

## **6.2 Shifting Senses: The Foldings of Humans and Clowns**

The body's shifting sensoria helps to orient the body in spacetime. The affective body-becoming is never closed, rather, it opens helping to reframe the physical, social and spatial experiences of existence (Hahn 2007; Manning 2007). "The body is opening itself to qualitative change, a modification of its very definition, by reopening its *relation*



to things” (Massumi 2002, 116). For some, the opening of the body and reframing of space corresponds to a shift from the cerebral to a more playful bodily way of knowing. Bodily ways of knowing are not always light. When a clown engages with the more negative, depressing, and dark emotional spectrum they are playing within the spectrum of joy. The playfulness of the clown is learned through repetition and ritual, through the unlearning of behavioral conventions and with grueling daily practice. It is only through a structured process of stripping the mind of normal, expected, reactions to objects, people and spaces that the body can achieve a true state of play—something impulse driven, almost instinctive, physical. Larah recalls,

[t]here’s a playfulness between you and the space. When you’re out of nose you may be more in your head and more analytical but when you’re in nose you’re more in your body (Larah, Interview June 25, 2012).

Engaging with the space playfully involves being in one’s clown-body. It involves letting go of the becoming-human and becoming-clown instead. Human and clown oscillate, folding and unfolding, the process is elastic, the two qualitatively different bodies are always in tension with each other. Shapeshifting occurs as the body-becoming-human is suddenly sidelined by the body-becoming-clown. The two bodies are affective forces of different orders. One research participant, Steven, explains this backgrounding and foregrounding by referring to some training exercises:

[s]ome of those exercises...were very much about interacting with our space you know like humping a pole or dancing with a chair or something...but still at the same time while I was doing that I recognized Porridge and Steven were seeing

the same chair...what was happening was that Porridge and Steven were fighting to say 'this is what we are going to do with the chair'...so suddenly Steven was in the bullpen and Porridge is in control (Steven, Interview January 18, 2012).

Sensations shift with each folding and unfolding. It is within such moments that the relations between human and clown become elastic. Time stretches and the human-body and clown-body are held in a tense elastic dance. Bodies waver, argue, and momentarily struggle and with each minute hesitation, each imperceptible preacceleration (Manning 2012) anything is possible. Elasticity, the ease of movement, almost beyond thinking—the dance between human and clown, comes with an inordinate amount of practice, discipline and structure. The human-body must learn to allow the clown-body to play, to operate instinctually rather than thoughtfully. With each elastic moment between human and clown a new sensoria comes into play.

For another research participant the shifting sensoria of the body-becoming-clown offers freedom from fear. Daniel reflects on his fear of heights noting its absence when his clown, Sketchy is foregrounded. He recalls,

[A]s Daniel I am kind of afraid of falling down, as Sketchy I'm not afraid of falling. With Daniel I'm sort of cautious I'm way more aware of dangers. When I'm Sketchy it's a little bit different I'm less cautious I will climb over audience members what I'll do is I'll just sort of trust where my legs go that there is going to be something there to land on (Daniel, Interview February 5, 2012).

In fact Daniel's fear of falling from a height affects his ability to perform everyday actions such as climbing on a chair to screw in a light bulb. The sensibilities of becoming-clown are a different way of knowing, one that in the case of Sketchy offers the possibility of overcoming fear of heights (Daniel, Interview February 5, 2012). It takes one clown body to screw in a light bulb for Daniel!

The sensory shift and array of possibilities that Daniel experiences when he is becoming-clown are similar to the experiences of other individuals in this research. Sharon (Interview August 31, 2012), for example, thinks of becoming-clown as "[b]eing more open to possibilities and following impulses." Sharon continues,

[s]omething changes when you put a nose on. It changes the feeling. It seems like you can just sort of enter this world where you can, you don't really have rules to follow (Interview August 31, 2012).

By being open to a relation with the red-nose mask the body-becoming-human opens itself to a qualitative change, redefinition—becoming-human, becoming-clown, becoming-ourselves (Massumi 2002). Cynthia recalls the inner shift that occurs when assembling with the red nose mask and becoming-Trixie Rouge or Ginger. She recalls,

[s]omething just shifts, you know. I still have all these weird things that I do, sort of little rituals and stuff. With the masks or sort of getting into clown, I guess, and there's just something I just feel. It's almost hard to describe, but I love that feeling (Cynthia, Interview May 7, 2012).

The red-nose is not a mask to conceal the wearer. It does not reveal an actor, rather it affects-in-assemblage with the body-becoming-human and reveals pure humanity. Writing about the mask in contemporary society Keith Johnstone (1979, 148) argues that the “[m]ask is a device for driving the personality out of the body and allowing a sprit to take possession of it.” It takes one affective, assembled clown body to screw in a light bulb. Coburn and Morrison (2013, 13) note,

[t]he red nose works in opposition to any notion of invisibility. The mask that is the red nose does not hide us. It makes us visible. The wearer. The clown. For clown read singular unit of humanity. It makes us visible and reveals our vulnerabilities, our foibles, our fears, our joys, our petty jealousies, our desires and our failings. Our beauty. Our humanity. Our shame.

The mask of the clown is a paradox at once revealing and concealing. Assembled with the body-becoming-human it allows for mythic distance—that is the space to look critically at oneself in an almost (auto)ethnographic sense. Distancing the self from the self the red-nose mask of the clown allows one’s strengths as well as one’s weaknesses to be displayed and safely laughed at (Coburn and Morrison 2013). For some individuals it is necessary to keep distance between the self and the clown mask. In clown training this is often referenced as a ‘ten percent rule’ the idea being to keep ten-percent of the body-becoming-human’s sensibility present while becoming-clown so as to maintain physical and psychological safety in mask. The ‘ten percent rule’ is necessary because otherwise the body-becoming-clown would mean losing entirely the body-becoming-human. Recall that becoming is neither regressive or progressive but rather is a process that only

corresponds to itself (Deleuze and Guattari 1988). Ian Wallace recalls an experience in which he failed to maintain distance between himself and one of his clown masks. Ian recounts his experience making a mask for what he describes as a female spirit. He states (Interview July 6, 2012),

I decided to make a mask for her in one of my workshops and she was very powerful and I just closed my eyes and made this mask. And I said everything and I went to put it on and she immediately started. I got possessed by her, she was so strong that we were just running around the room and she would make a beeline for the wall. There were big black velvet curtains and I knew that she just wanted to fly out of that room. But I banged myself into the wall of course, then she backed up and then she went flying through the next wall. And I said okay, I can't mash myself into these walls, I can't go through them as she can, you know. So I felt the pull of it, amazing, but I stopped myself from killing myself you know, which is what I said to the students. You may be urged to kill in a mask, you know, you might be urged to destroy as well as create, pace yourself to the edge that impulse and don't. Stop yourself from going all the way.

The negative destructive desire that Ian comments on above is in direct contrast to the popular perception of the clown as playful and funny. It is important for readers to appreciate that clown can also be darker and that transformation(s) occur with the play of light and dark. Clowns can operate at the extremes of lightness and darkness—as long as safety is maintained and audience, clown and individual agree to what is taking place.

Performances (and we can take Ian's example of the mask above as a performance) that are unsafe may be damaging to the audience or the clown. Individuals must learn to control the desiring impulse of their clown by allowing distance between themselves and their clown(s) so as to maintain physical and psychological safety. A ten percent distance between the self and the mask allows the body-becoming- to operate safely as the becoming-clown. A ten percent distance is, I contend, equivalent to an (auto)ethnographic or mythic distance. The distancing, which is done in assemblage with the red-nose mask, blurs the boundaries between what is personal and what is universal. The body-becoming-human in assemblage with the red-nose mask is a becoming-clown—individuated, singular, universal.

### **6.2.1 Sensing Space: Texture, Desire and Body's Becoming Space**

The shapeshifting body is one that is in the process of transformation—human to clown, the becoming body in assemblage with the red nose—but the transformational processes are textured first by desire (assemblage) (see Deleuze and Guattuari 1988) and by the folding of body into space and space into body. The human body is composed of matter that endows the body with the property of being in space and of becoming space (Gil 2006). “[T]his body has the property of combining so intimately with exterior space that it draws from it a variety of textures” (Gil 2006, 28). First, the human-body-becoming assembles with the red-nose mask. In doing so, the first process is carried across the threshold between human and clown. The clown however is always elastic (adaptable, held in tension, folding) and therefore always desiring.

Like becoming, desire (assemblage) only creates more desire, as a process it only refers to itself.

Desire creates assemblages. But the movement *to assemble* always opens itself up toward new assemblages. This is because desire does not exhaust itself in pleasure, but augments itself by assembling. To create new connections between heterogeneous materials, new bounds, other passageways for energy; to connect, to put in contact, to symbiose, to make something pass, to create machines, mechanisms, articulations—this is what it means to assemble. To ceaselessly demand new assemblages (Gil 2006, 29).

In seeking new assemblages the clown opens itself to the space, to the audience, to another clown.

The transfigured body, the becoming-clown, occupies a space invested with affects that texture the clown's enactment. Texturing can happen across an entire clown turn in which the complete cycle of order-chaos-reorder is played out or during one part or scene within a clown turn. Gil (2006) discusses a traditional theatrical scene, however the function and meaning of scene is the same in clown theatre, it tells part of a story. José Gil (2006, 22) explains that,

[i]t is a scene invested with affects and new forces—the objects that occupy it gain different emotional values according to the actors' bodies; and although invisible, the space, the air, acquire a diversity of textures—they become dense or rarified, invigorating or suffocating. It is as if they were enveloping things with a

surface similar to the skin. *The space of the body* is the skin extending itself into space; it is skin becoming space—thus, the extreme proximity between things and the body.

The expressive extension (Manning 2007) of the clown-body is partially done through the bodies surfaces, the skin. Skin here must be thought of not as a superficial membranous container but as a porous surface that folds exterior space into the interior. This in-folding (of space, of the audience, of another clown) is especially important for clown because as Donna recalls,

[c]lown is one of the highest disciplines in theatre and one of the most difficult to achieve because of the level of discipline combined with improvisation and that constant communication with the audience (Donna, Interview March 16, 2012).

Donna considers clown the highest discipline of theatre because it is often the most difficult for one to achieve. To truly clown is to engage in a conversation that requires the clown to make the space as porous as the skin of the body. One of the ways in which porous space is created is thorough forming a direct connection with the audience. This directness is achieved through the process of play that draws the audience into a complicit relationship with the space, the clown and each other.

Clowning breaches the fourth wall of theatre. The fourth wall is an invisible barrier between the actor on stage and the audience (Pratt and Kirby 2003), in traditional theatre the actor is inside the fourth wall and has no interaction with the audience. While clown is not the only theatrical tradition that breaches the fourth wall, other theatrical



traditions including improvisational and forum theatre traditions also have no fourth wall, the role of the clown in theatre traditions is to breach the fourth wall. This is a role that has been embodied by, among others, the fools in Shakespearean tragedies (Towsen 1976; Robb 2007). In clown (theatre) as teacher and clown Helen explains,

[t]he task is to break the fourth wall, to shake people out of that comfortable, ‘okay we’re sitting in these theatre seats and we’re all in rows and it’s very structured’. So I would say that the clown’s journey is not the same as an actor’s journey. It’s to break that fourth wall, to get them to wake up and respond to what they’re taking in in a way that might surprise them (Interview July 19, 2012).

In breaching the fourth wall the clown folds in the audience in such a way that they become performers themselves. In doing so the audience becomes part of the same liminal and transformative moment as the clown. As Cobrun and Morrison (2013, 91) note,

The audience can handle whatever the trainee clown experiences. The audience will not be put off because the experience isn’t “nice” or “tidy”. The audience will only recoil from that which is false and the audience will only feel discomfort if the performer before them is uncomfortable. If the performer is okay with what is happening to him, with what he is feeling, then the audience will be too. The audience just like the clown have a 360 degree personality. Their experience of life does not begin at “pleasant” and end with in between. It can recognize and

deal with whatever a clown presents before it even if that is horror and pain because these experiences exist within any given audience.

The breaching of the fourth wall is a fundamental feature of clown. Clown is a direct art form. This means that it requires the direct response of an audience. The audience here is not static, it will not laugh on cue at the clown. Individuals within an audience will each have their own reaction to the clown. Again it is useful to recall that just as there are ‘a thousand different sexes’ (Grosz 1994b) and ‘thousand different races’ (Saldanha 2006) there are ‘a thousand different clowns’ and clown performances. While some members of the audience will laugh with gusto at certain clowns, other clowns on the playbill may disturb those same individuals. Urban theorist Reena Tiwari (2010, 18), writes about performance rituals and notes that “[t]he artistic action transforms the performers, and the artistic event transforms the spectators.” Artistic events are co-produced by the affects of space, audience and clown. This understanding of theatre as event is drawn from an understanding of theatre as a form of encounter where the focus is on the (un)folding of the event in tandem with the responses of the audience (Callery 2001). Importantly for this discussion, however, is the understanding that the audience and the clown can in some circumstances exist within the same individual. Recall that the individuals in my research sample experience their clowns as a constant part of their internal psychological space—as internal folds.

When clowns work as a duo the folding is more complex. Each clown must fold-in the sensory experience of their partner in addition to the affects of the performance space and the audience. Drama professor, Dymphna Callery (2001, 88) argues that,

“[e]ye contact is a crucial ingredient, so is a heightened sensory awareness of others in space.” For example when the duo Morro and Jasp perform they must focus on each other’s rhythms and bodily movements. In fact, Alana struggled in interview to describe the movements and rhythm of her clown Jasp. She recalls that Jasp,

[t]alks a lot faster than I do I think. [Sighs] Her movements are different, I mean as I say sometimes it’s hard for me to know what those things are. I probably do a better job at describing Morro’s body and rhythm (Interview April 12, 2012).

In clown, rhythm is important because it affects how fast or slow and with what intensity the clown-body moves. Alana goes on to describe the scattery rhythm of Morro. Who moves like a

[h]uman tsunami where everything is just big and her body’s like constantly ticking and moving. She’s like a giant noodle but there’s all these tensions (Alana, Interview April 12, 2012).

Likewise the clown duo Mump and Smoot remain in constant communication with each other. John (Interview April 15, 2012) explains Mump and Smoot’s relationship as follows,

Smoot doesn’t exist without Mump. For example, although we switch roles all the time, Richard believed in that—and so we do that, regularly we actually script it in and stuff. That as a rule the relationship relies on the structure, the freedom that we find through our expression on stage is guided and supported through the

structure of our relationship in which case I am the victim auguste and he is the joey, the high status and manipulator. So whereas, you know, any expression of a clown is going to be guided to some extent, by the limits within the story—well, I wouldn't call them limits so much as guidelines—by the guidelines of the relationship.

Here it takes two clowns, a space and an audience to screw in a light bulb. The relationship between clowns in a duo, between clowns and space, and between clown's and the audience is structured in part by movement. The movements of the body-becoming-clown are of a different affective force than those of the body-becoming-human. The clown becomes through its movements and gestures.

### **6.3 Gesture: Becoming-Clown Through Movement**

It has already been established that the clown becomes in assemblage with the red-nose mask and that the processes of becoming are structured in part by the folding in of the space, the audience or another clown (affective force). But there is more than one way to become a clown. The shapeshifting that carries the body-becoming-human across the threshold towards the body-becoming-clown can also be done through movement—gesture. The gestural refers to things that are not-yet-here. Gestures are in-process rather than a finished act. While gestures can be precise and specific physical movements they also break down movements into a series of singular acts each of which transmits ephemeral knowledge. Gesture can disrupt the flow of time and movement but ultimately gestures are expressions of becoming. For Deleuze and Guattari (1988, 280-281),

[m]ovement has an essential relation to the imperceptible; it is by nature imperceptible. Perception can grasp movement only as the displacement of a moving body or the development of a form. Movements, becomings, in other words, pure relations of speed and slowness, pure affects, are below and above the threshold of perception.

Clown teacher, Ian Wallace (Interview July 6, 2012) does not allow his students to speak. He claims that “[s]peaking is too easy for them”, he continues and clarifies noting that “[s]igns are okay, expressions in a foreign language are okay, but speaking is really, people do it all the time.” The Pochinko clown technique is not unique in its mission to return students and practitioners to a state of pure affect, the Lecoq method of clown training which was influential for Richard Pochinko, also emphasized gesture and movement. Murray and Keefe (2007, 21) discuss Lecoq’s work and note the centrality of gesture.

In contrast to much contemporary philosophical analysis which proposes that it is only through language that we can comprehend the world, in Lecoq’s work with the neutral mask, for example, he is trying to return students to a condition where they only *know* the world through gesture, movement and touch, all of which in his analysis preceded the word:

Gesture precedes knowledge

Gesture precedes thought

Gesture precedes language

Physical theatre relies on narratives that are created from *within* the body. For such a small word *within* and more specifically the idea that the narratives of physical theatre come from *within* the body raises some questions about the boundaries between the human-body and the clown-body. In particular *within* forces consideration of what constitutes the interior/exterior of a body, what exactly is meant by within and what by without? There is no simple answer here. The human-body-becoming qualitatively changes, shapeshifts, and the body-becoming-clown belongs to a different order. But in which body is the *within* of physical theatre located? I argue here that in the case of clown-bodies-becoming the *within* of physical theatre is located in the configuring clown-body. The story being told is not a human story, rather it is a clown story, a shapeshifted story. The story unfolds from the moving body as it moves through space and time, discovering new geographies and reshaping the space between performers and audiences (Findlay 2006). Not only do gestures modulate and enhance the space between performers and audiences but depictive gestures—such as those used by clowns—organize the world differently than words do (Streeck 1986).

Gesture belongs to a different affective order than language, the body-becoming can therefore, shapeshift with movement. “Certainly, whatever else it may be, gesture is a body thing; part of the body’s shape, its affective envelope, its presence to itself and to others” (Rotman 2009). The relationships between body-gesture-shape is an interesting one, particularly in light of the absence-presence of Richard Pochinko because, as Lars Frers (2013) notes, without the corporality of repeated movements, loss can have no texture. In clown training where oral tradition acknowledges the lineage of certain

movement exercises tracing them back through three generations of teachers and students to Richard—teachers coax students into anchoring Richard in shapes-gestures-bodies of the next generation of clowns. Richard’s body folds into those of the new clowns becoming part of individual and collective gesturing—indescribable yet palpable. In interviews the body-becoming-human struggles to verbally describe the core gestural lexicon of the body-becoming-clown. While it is readily acknowledged that the clown(s) have a set of core gestures, the body-becoming-human has difficulty verbalizing these gestures without actually doing them and thereby crossing the threshold into the realm of body-becoming-clown. Likewise the becoming-clown has difficulty simultaneously gesturing and analytically describing its gestures without slipping into becoming-human. One research participant, Kathryn, verbally acknowledges the challenge of describing the appearance and movements of her clown, Botchie Bobbie. She begins hesitantly and then explains the difficulty as follows “Um . . . yeah. . . a little less ah . . . I’ll try to make it as vivid as possible. . . . It’s difficult without the use of my body” (Interview June 6, 2012). A clown’s gestures tend to just happen in training when the body is moving purely on impulse, they happen spontaneously, fleetingly. It is the job of the clown teacher-guide to notice the repetitions and rhythms of such spontaneous movements and to continually move the individual towards a space in which the awareness of the student is sufficient that they can notice themselves gesturing. It is almost as if one must catch one’s clown in action, hold it briefly in position and then try to catch it again. Once a gesture has been identified it is refined just slightly through affective feedback from an audience. In general, a clown’s core gestures tend to change little over time although more gestures are added as a clown learns to play with different affective sensibilities. For example

Botchie Bobbie, moves like rubber limbs all over the place and back arching then straightening with every hesitant step. In contrast, Botchie can also be catatonically stiff her movements painful, slow, terrifying and heartbreaking. A new set of gestures are needed to convey stillness, moving the whole body like gumby even slow gumby simply doesn't have the same impact. As a result, Botchie learned to put gumby into a hand, into a single finger. Learning to move or contain one's clown gestures in one part of the body takes a lot of practice in front of the mirror, an audience or a coach but the reward for hours of hard training is that the emotional range (complexity) of the clown grows. The most emotionally complex clowns can mirror the whole of humanity—they are a singular, universal unit of humanity.



Figure 6.3.1-6.3.4 Kathryn explains that describing Botchie Bobbie's movements is difficult without slipping into clown. The second and third images are a gestural-slip as Kathryn-becomes-Botchie. Photographs by Dylann M. McLean, June 6, 2012.

Another research participant, Alana (Interview April 12, 2012) also has difficulty discussing her clown Jasp's movements. Asked if Jasp has a core set of movements or



gestures Alana responds:

Yes, I think so. Um . . . the body sort of . . . I think in some ways . . . this is probably bad but in some ways I take those things for granted because um . . . when I put on the nose it sort of comes. So there's definitely tension . . . she has a lot of tension in her body and . . . She's sort of very still and direct with her movement . . . and sharp things are sort of sharp with her . . . um but as I say. . . the . . . when I put on the nose in a way these things just happen.



Figure 6.3.5-6.3.7 Alana-becoming-Jasp. Photographs by Dylann M. McLean April, 12, 2012.

In the context of the interviews, the clown gestures appear amid and in contrast to a range of other hand gestures made during the course of normal conversation. In trying to explain the movements of her clown Jasp (Figures 6.3.5-6.3.7 above) Alana's comportment and posture changed. In Figure 6.3.5 Alana is relaxed on the couch in the living room and we are engaged in conversation. Seconds later and struggling to find words to describe Jasp's still and direct movements Alana's comportment changes (see Figure 6.3.6 above) and one can glimpse Alana-becoming-Jasp. Finally (Figure 6.3.7), Alana-becoming-Jasp is captured mid-gesture and the comportment, posture and gesture is fully if fleetingly that of Jasp—the Joey clown with nose in the air, straight posture and

splayed fingers on knees. Changes in posture and comportment in actors has been shown to influence the way in which the affect of the performer are read by the audience. The shift in the bodies position within a space, can alter the way in which the intersectionality of the body is read by the audience (Rogers 2012). Some readers may find such a bodily transformation difficult to discern without the semiotically significant red nose and Jasp's prim and proper attire (a blue dress) and yet, there is a distinctive break in Alana's stance. The laid back Alana is becoming the superior and uptight Jasp.

Each of the theatrical clowns who appear in my research possesses a set of evolving core gestures—usually twelve—that are unique to them. The core gestures of each clown are drawn from the six masks made as part of clown through mask training. Each mask has two corresponding movements, which denote the affects—innocence and experience. This pairing is intended to encapsulate the range of human experience—from childhood to maturity, from joy to sadness, anger to elation, consciousness to shadow, and so on. This means that, unlike typical gestural analysis or the interpretation of a gestural language such as American Sign Language, there is no set framework within which to analyze clown-body gestures. It is because of my own training in theatrical clowning and close connection to Toronto's clown community that I can recognize the gestural language of my clown colleagues. For example, Sketchy (Figure 6.3.8, 6.3.9, 6.3.10, and 6.3.11) is accessing his clown-body to offer gestural commentary on our discussion of spatial awareness. This duet allows clown-body as well as human-body to exchange spontaneous comments.



Figure 6.3.8-6.3.11 Daniel-becomes-Sketchy while discussing space.  
Photographs by Dylann M. McLean February 5, 2012.

Compare Figure 6.3.10 above with Figure 6.3.12 below.



Figure 6.3.12 Sketchy the clown. Photograph used with permission.

Through movement the body-becoming-human is transfigured becoming-clown.

Movement alters the space of the body, and when the body-becomes something other the space between is also altered becoming-open. Erin Manning (2007, 46-47) comments on the opening of the body through movement. She notes that,

[m]y body opens towards yours. Even without contact, there is no closure of the body, just a holding-in, a slowing down of the movement. In movement, I sense, you, I alter the space that I cross between us, that you cross to reach me, I allow you to touch me, to make con-tact.

The gesture of the clown then is at once a folding between human-clown and clown-human and concomitantly a folding of the body-becoming into space. Because gestures are positioned prior to thought, knowledge and language, they take the body into the ephemeral realm. In the case of bodies-becoming-human the ephemera of gesture

[a]cts as a force that renders palpable language's instability, challenging language to become an infralanguage of interrelation, where the felt is said even as the said is felt (Manning 2007, 8).

In the case of bodies-becoming-clown gesture offers the opportunity for the audience to co-produce space with the clown by transcending the limits of language and by relating bodily with the clown. In a state of complicity audience-becomes-clown and clown-becomes-excess something more-than, beyond.

#### **6.4 Transformations**

As a process becoming corresponds only to itself. Sensation, movement, and space all fold together. There are no stable signifiers into which a human or clown body may enter and this means that sensation, movement and space offer bodies the potential to qualitatively shapeshift. The body-becoming-human and the body-becoming-clown fold and unfold, shapeshifting, one becoming the other. Some individuals, as noted in

Chapter 4 ‘Sending in the Clown(s)’, are motivated (affected) in their becoming-clown because of a catalytic individual or clown they encountered while for others the process of becoming-clown is initiated as a response to trauma. Whatever the individual motivation (affective force) for becoming—the relationships between a human-body and a clown-body are elastic, porous, adaptable, a twisting line that can be folded in many ways.

The body-becoming-human follows a tangent folding with different spaces and times, it crosses the threshold human-becoming-clown first in assemblage with the red-nose-mask. The fact that individuals and audiences alike note the qualitative shapeshift in the status of red-nosed mask wearers is not surprising. As the anthropologist A. David Napier (1986, 16) notes “[t]he presence of masks in situations relating to transition is so commonly the rule that exceptions are hard to find.” Mask and body in-fold one into the other, becoming-clown, a qualitative shapeshift that alters the sensory experience of the body. The red nose mask here is a means for transgressing boundaries of personification, the object-mask pushes the body-becoming-human over the threshold to the body-becoming-clown.

The different and heightened senses of the clown-becoming are textured with the in-folding of space and audience. The becoming-clown holds the potential to disrupt hegemonic constructions of power within geographic space—power dynamics associated with gendered bodies, with whiteness, with class. Recall that the mask of the clown disrupts our ability to interpret the semiotics of affect that flash across the human face (Boussiac 2010). Performances of gender and whiteness by the clown must be mediated through the gaze of the audience and their own intersectionalities. The body-becoming-

human can also become clown through movement inventing itself new in-betweeness—folding with space and audience.

Relational movement produces a curve or curvature. The elasticity is felt more than seen. It is an intensive curve that was never led as such, because [it is] created relationally. The law of curvature is the law of folds, and folds have a tendency to refold, to pleat, to crease, to wrinkle (Manning 2012, 35).

Folding one-into-another, shapeshifting, becoming. Human transformed into clown, clown into space and into audience. Here the creativity of the clowns meets the political goals of the clown community. There is a politics to making people laugh that extends well beyond the immediateness of the clown turn. Clowns play in liminoid or potential space (Peacock 2009) where reality and fantasy fold-together. A clowns play, their turn is also a worlding. Over the course of writing this dissertation I have entered clown worlds such as that of the undead late night talk show host (Mullet the zombie clown), literature (of Mice and Morro and Jasp; Porridge the poet clown); the operatic world of Foo, Mildred the Maid and Miss Posey each of whom sings opera in the gibberish-based Tubegoshian language, high-school(s), sports arenas, catholic confessionals and hospital. Each of the worlds that I entered with the clowns offered an opportunity for me to re-evaluate my own status, politics, friendships and relationships in this world. This world (my world) is also the world of the human-body behind the clown-nose.

Each new turn, each in-folding of the audience helps to keep the art of clown vibrant within the city. As audience and clown become together the potential for new noses grows. Perhaps one audience member will be inspired, moved to want to

understand more about the red nose mask. Perhaps the audience member spotted a pamphlet in the lobby or a stack of business cards on top of the bar advertising a teacher. Through the intense affects of the clown turn, the clown community increases its extensive reach, its capacity to affect and be affected, its multiplicity. With each clown turn the community transforms. We move to create space, new geography.



Figure 6.4 Clown Clutter



## Chapter 7: Turns and Folds: The Squaring of the Circle

If beginnings are arbitrary and imagined, are not endings also arbitrary formulations?

This chapter is about knotting off the twisting lines of flight—space, body, affect, clown—which is not to say that new creative connections and lines will not emerge. This is but one possible line of flight, one ending, that leaves open the possibility of future affects. In this chapter, I turn to ancient geometry, in particular towards the problem of squaring the circle. Mathematically speaking it is impossible to construct a circle with the same area as a square using only a compass and a ruler. Alchemically speaking, the problem of the circle and the square is symbolic. Alchemically it is possible to dissolve the original chaos—an affective geography of clowns—into four elemental concepts (space, body, affect, clown), and through a process of turning and folding create something unified and cogent (Jung 1953). I almost said ‘arrive at something unified and cogent’ but I prefer to think of this, conclusion, not as the arrival at an end but as a potential for new developments. Here, then, I consider the contributions of this project within and beyond the discipline of geography and the walls of the academy. Those contributions will be considered as an assembled whole, where the interactions between different parts of the project apply inside and outside of academic contexts in ways that may be differently affective than the contributions of individual chapters.

## **7.1 Returning to The (red) Circle: Contributions to Clown**

The assembled whole of this project contributes to scholarly literature both inside and outside of the academy. As I noted at the beginning of the dissertation a significant feature of this project is that it draws on both Deleuzian philosophy and Jungian psychology. Although I have not used the term ‘schizoanalysis’ (Deleuze and Guattari 1988) to describe the methodology or indeed the theoretical stance I adopted towards the clown I want to highlight here the affinity between Deleuzian and Jungian understandings of multiplicity. Both Deleuzoguattarian theory and Jungian psychology structure the unconscious and the subject in the same way—as a series of folds not reducible to the Oedipal dimension of post-Freudian psychoanalytic theory (Semetsky and Delaech-Ramey 2012). The unconscious is not solely personal but instead always deals with some collective frame, some transcendent function, that creates bridges (affects) between the symbolic realm of the spirit and the phenomenal world of human experience. It is with such an understanding of the unconscious that one can embrace the multiplicity as positive. Where Deleuzoguattarian theory and Jungian psychology consider the ego and blur the line between the normal functional individual and the pathological schizoaffective subject, I consider the clown, who I argue also disrupts our understandings of affectivity and representation in challenging and compelling ways. The clowns to whom I am greatly indebted for sharing their stories with me as part of this research are each of them multiples, in that they are subjects for whom the sovereignty of the ‘I’ is replaced with multi-layered complex dynamic subjects. These clown-subjects are affective and affected through rhizomatic interconnections. Where my research

contributes and extends conceptualizations of the subject is with regards to the folding of space and subjects. I have argued throughout that the clown-body and the human-body are shaped by and capable of (re)shaping spaces—theatrical, urban, and intra-corporeal (psychological) spaces. Geographic spaces then, to answer the first of my initial research questions ‘how can spaces be conceptualized as dynamic processes rather than grounded objects?’, must be understood as a process of folding and turning. It is not enough to understand space conceptually as a process of folding. Rather, the practices that make up space must move beyond day-to-day enactments and make tangible the potential of the space through different actions (Thrift 2008). This virtual ‘as-if’ world is conjured through delineating a space in which the signs and signatories normally attached to space and objects are disrupted. This is the turn of the clown.

Using the Deleuzian fold and the turn of the clown in my discussions of the transformations of space has provided a form or structure through which to conceptualize space (and time) as something malleable that folds and twists along with the subject-becoming. Clown space is comprised of multiple folding(s): its extensive boundaries are porous, as the intensity of activity (re)shapes bodies and objects folding and turning them into each other—a rolling folding maelstrom of affects (Thrift 2008). The presence of clown-bodies within space alters the rhythm of transformation. As the ultimate affective being, the transformational rhythms of space are amplified and may linger long after the initial clown turn, as the City of Toronto and Richard Pochinko’s latent affects have shown.

Examining the clown and its affects by drawing on Deleuzian theory is a novel approach to such a complex and ubiquitous figure. As I have already noted the clown has

enjoyed sustained interdisciplinary academic interest (Bala 2010; Bouissac 1976 and 2010; Cresswell 2001; Grock 1957; Jones 1984; Little 1981, 1986, 1991, 1993; McCmanus 2003; Meier and Andritsou 2013; Peacock 2009; Poliakoff 1940; Rémy 1962; Robb 2007; Stoeltje 1985; Stephens 2012; Tobias 2007; Towsen 1976; Ulanov and Ulanov 1987) and scholars continue to be drawn to the more obvious features of the clown—its playfulness, performance ethnography and psychological function—at the expense of other less studied aspects of contemporary clown, including its affects, becomings and gestures. A significant contribution of this research is that it moves beyond psychological theories of play and contemporary literary theory to consider the clown as a transformative being within geographic space. If the body can itself transform space through its relations with a space, that is the conventions of behavior that dictate what a body can do in space, then the clown-body can dramatically and rapidly transform space simply by being in it. Recall that the simple presence of the clown is itself a transgression. If, as in the rhizomatic approach of Deleuze and Guattari (1988) or the depth psychology of Jung (1953), we understand the unconscious dimension of the human mind as cartography, then the presence of a clown is potentially internally transgressive—disrupting inner balance and forcing individuals to embrace their multiplicity.

Beyond the walls of the academy (that is, within the oral and pedagogical traditions of clowning) my research contributes to a growing literature on Richard Pochinko, the Pochinko clown style (e.g., Wellsman 1991; Coburn and Morrison 2013) and clowns who are identified with the Pochinko tradition (e.g., Haff 1992; Baer 2008). In this regard it is the explicit inclusion of Richard's dreams and visions in Chapter 5

‘Colouring the City—Black, White and Red,’ their incorporation and legitimization as objects of academic discourse, that I am especially pleased about. Richard’s visions were and indeed remain centrally important to ‘clown through mask’ teachings and I think contain within them a very important lesson for all of us—to break out of our glass tubes and form connections with each other. It is only through rhizomatic connections with clay, mask, people, ourselves and spaces that we can truly transform. The inclusion of ‘transgressive data’ (St. Pierre 1997) in the form of the recollections of Richard’s former partner Ian Wallace and other members of the clown community who continue to dream of Richard and think about Richard’s dreams to give them credence (affective force), was purposeful on my part and I hope further pushes the boundary of what is acceptable data within social science fields. In presenting Richard’s dreams and noting their importance within an urban context in particular I have, I believe, given a more complete, and geographical account of Richard’s vision for clown—one that is set against the very urbanity that affected Richard to dream (compare Coburn and Morrison 2013).

As an object of study within contemporary human geography the clown is not especially prominent and this research has greatly extended existing geographic literature (Pratt and Kirby 2003; Klepto 2004; Routledge 2005, 2012; Stephens 2012) through a consideration of the affects of clown. Additionally this dissertation makes a significant contribution to Toronto-centric clown research (e.g., Blain *et al.* 2012) through its focus on clown(s) outside of medical settings.

Clown play is thought to involve a certain amount of ‘risk’, broadly defined as physical, social, and psychological (Peacock 2009). As eluded to in the introduction, the risks of this research project are multiple. First, in order to consider the clown and its

affective potency I needed to insert the clown into contemporary human geography alongside philosophically weighty concepts such as space, body, and affect. And because the clown was given equal weight as the other concepts—I squared the circle. The following section discusses the significance of ‘the square’ by considering the contributions of each of the chapters and I also identify more of the risks and limitations of this research project—beyond the clown.

## **7.2 The (square) Rhizome: Contributions to Space, Body and Affect**

Chapter 1 and Chapter 2 ‘Lines of becoming: Theorizing space, body, affect and clown’ I introduced Deleuzoguattarian theory to readers by utilizing the concepts of the rhizome and the fold to situate my research in relation to the concepts—space, body, affect and clown. The four elemental concepts helped to dissolve (and resolve) the difficulties of doing an affective geography of clowns by tracing the discursive lines that allowed for the connections and linkages between the concepts to be considered. In tracing out the discursive lines of becoming for each of the four concepts I contribute to a small but growing interdisciplinary literature that uses the rhizome and the fold as both a theoretical platform and organizing structure for academic writing (e.g., St. Pierre 1997; Honan 2007). The unique and playful way in which I incorporate the (un)fold into the theoretical chapter contributes to the scholarly literature by making the fold into an active and physically forceful concept—one that moves, structures and pleats as it holds conceptual power. Within the discipline of human geography the rhizome and the fold are also used extensively as metaphors for knowledge formation (Kobayashi and Peake

2008), and as forms and forces for structuring space (Doel 1996; Malins *et al.* 2006; Saldanha 2007; Dovey 2010). I used origami, the art of folding paper, as a metaphor and mechanism for inserting my own thoughts and research into theoretical discussions on space, body, affect and clown. Here I begin to articulate clown spacings as space that is folded and turned. The becoming(s) of clown space, through the fold and the turn also speak to the ways in which we all are becoming in space. It could be said that there is a nascent clown within each of us—and I would agree in so far as that anyone has the potential to shape and be shaped by geographic space—although I contend that the clown shapes and is shaped by space much more forcefully than the human.

The rhizome and the fold also served to highlight the inherent tensions between and within the fluid affects that were the subject of this dissertation and the rigid linear conventions of academic writing. Although the tension is present throughout the dissertation implicitly, it is discussed to some length in Chapter 3 ‘Rhizomes and Red Noses: Methods and Mess’ where it provides the creative tension and contrast within my methodological rhizome. Here the dissertation contributes to a growing body of research in and beyond the discipline of geography on affective, emotional and performative methodologies (e.g., Ashmore 2011; Butz 2010; Buts and Besio 2004; Coleman and Ringrose 2013; Crang 2005; Dewsbury 2010). There is no standard way in which to approach these dimensions of research through conventional research methods, and I hope that in the particular case of my rhizome of methodological engagements that I was able to give due credit to the affective and performative dimensions of the clown. Or at the very least that I found creative ways to play within the tensions between standard ways of gathering and analyzing data and the fluid becoming(s) of clown(s) and space(s).

My third research question ‘how can the placement of affects be theorized?’ is one with which I have struggled. I am torn between the desire to see affective geography as sub-discipline continue to grow into something as vitally significant as, for example, feminist methodologies, and embracing its potential for marginality. In her book, *The Forms of the Affects* Eugenie Brinkema (2014, xii emphasis in original) states that,

*‘Affect,’ as turned to, is said to: disrupt, interrupt, reinsert, demand, provoke, insist on, remind of, agitate for: the body, sensation, movement, flesh and skin and nerves, the visceral, stressing pains, feral frenzies, always rubbing against: what undoes, what unsettles, that thing I cannot name, what remains resistant, cannot be written, what thaws the critical cold, messing all systems and subjects up.*

Thus, turning to affect has allowed the humanities to *constantly possibly* introject any seemingly absent or forgotten dimension of inquiry, to insist that play, the unexpected, and the unthought can always be brought back into the field.

I agree—attending to affects in research and theorizing affect within contemporary human geography is a way to bring in that which may have been neglected by earlier researchers. While emotional geography—as the work of Bondi, Davidson and Smith (2005, 1) suggests—is important, as it shapes how “[w]e sense the substance of our past, present and future”, the emotions are more easily defined and theorized there than the impersonal more-thaness of affect. Geographies of affect are important as well, but they should remain focused on bringing in the seemingly forgotten dimensions of inquiry. In the interest of possibly (which I read more like tentatively) suggesting a forgotten



dimension of emotional geography, my research on clown affects, because it draws on both Deleuzian and Jungian psychology, could offer a new direction for emotional geography that typically draws on Post-Lacanian psychology. Deleuzian affects and depth psychology could together offer geography a much broader platform from which to attend to the complex symbols and materialities of human existence. This is particularly the case because Deleuze and Guattari's (1988) philosophy also allows one to attend to affects, desires and multiplicity but allows one to do so within a positive framework that is critical of Oedipus and stable signifiers (see also Grosz 1994; Saldanha 2006).

This process of 'squaring the circle' exposed the vulnerabilities (risks) of research design and of affect philosophy. Such vulnerabilities are most evident with regards to the (auto)ethnographic node of methodological engagement. First, to a certain extent the humans of this research were able to use (auto)ethnographic distance (from their clowns) in interview. On the other hand, the researchers own (auto)ethnographic data while it did provide the nexus out of which this project unfolded (Spry 2001), limited the study in terms of how much it could analyze the unsettled hegemonic performances of space particularly those of gender and whiteness (see for example Rogers 2012). By not extending an invitation to audiences to contribute their thoughts on performances of gender and race, the study can only offer limited insights on these intersectionalities. Insights that when they are offered at all, must be offered with the caveat that my own body is that of a white, middle-class, female.

Second, this research project demands that readers broaden their understandings of what constitutes 'practice'. I argue, as you no doubt gather by now, that the mere presence of the clown reconfigures the power geometries of a space. And they do. But,

non-representational geographies are both rooted and immersed in practices. This is how non-representational geographies can claim to be ethical and political. Three schools of thought come together in non-representational theory, briefly, they are: phenomenology, emergent philosophy, and post-structuralism. I privileged the emergent philosophy of Deleuze and Guattari (1988) instead of taking a more traditional geographic approach centered on the individual body, and in so doing, I cut off some playful embodied practices at the knees. Such amputation has further limited this study when it comes to offering insights on what Deleuze would call ‘molar’ politics, that is the stratifications of space and subjects. While I did try to attend to the molecular politics of the clown(s) and consider how spaces are smoothed through their political actions, I was limited by Deleuzian philosophy itself. As much as it claims itself capable of approaching the individuations—it is in fact not a philosophy of beings (individuals), only of becomings.

Chapter 4 ‘Sending in the clowns’ briefly touches on the process of individuation while introducing the clown(s) of my research sample. I present the clowns as rhizomes and categorize them as educational, simple, complex or duo configurations. Chapter 4 also exposed how the research was further limited here by the whiteness of the research sample, in terms of how much the clown could be taken to destabilize performances of race and gender. I do maintain however, that at the highest levels of clown artistry the performance of race and gender of the clown may not be the same as that of the individual artist. Likewise the movements, gestures and speech of the clown may at times stabilize and at other times destabilize whiteness. Chapter 4 was the most thickly descriptive of the body chapters but it also provided a sense of the complexity contained within the self-clown relationships that inspired this dissertation. The main contribution

of this chapter is to clown research and in particular to work on clown identity formation (Meier and Andritsou 2013). In a much less direct way the chapter contributes to literatures on individuation (Semestsky 2004, Tucker 2012) and to the geographies of identity formation within artistic communities (Bain 2005). In the context of clown, identity formation and the maintenance of professional identity within the clown community is tied to sites of initial training and beyond that is a complex a diffuse process of (in)folding. For example, the individuals who studied directly with Richard Pochinko have had their initial training phase eclipse other aspects of their professional identity as clowns. Associations with Richard Pochinko and initial studio affiliations become ‘rigid folds’ (Malins *et al.* 2006) in identity.

The chapter also began to address one of the emergent secondary research questions: ‘are affects being oriented in specific ways (e.g., around people or around spaces) within the clown community?’ Individuals orient affective responses around people, spaces or life events that inspire them to clown. For example Daniel’s clown Omie could be construed as an orientation of affect towards his developmentally disabled brother who inspired him to clown. For other individuals affects orient towards their spaces of learning, such as The Space and The Manitoulin Conservatory of Creation and Performance (MCCP), spaces that helped to shape their clowns. The transformative experiences that occur within spaces of clown training tend to continue to inspire and affect individuals long after they have completed their training. Partly this is because of the tendency to continue relationships with initial teachers for several years—engaging with them as coaches or having them direct shows—but also because individuals develop intimate knowledge of their personal space during training. It is in initial clown training

that one must (most transformatively) learn to be space while in-nose. Because the individuals in this study did not maintain permanent studios in which they practiced clown on a daily basis, professional identities as clowns must be maintained through or across multiple sites, stereotypes and myths that circulate within the clown community. With such a complex diffuse system of identity formation, the manipulation and orientation of affects around specific people, spaces, and clowns are important areas of understanding. The orientation of affect is addressed more directly in chapter 5.

In Chapter 5 ‘Colouring the city—black, white and red’ I turned to the symbolic colour scheme of alchemy. Writing about the city of Toronto using the transformative language of alchemy is a unique contribution to literatures about the city. It is also a risky one. The chapter can be easily misread as a racialized account of the city and its clown geographies. The contribution to urban geography is made more tangible through the inclusion of the map that is literally folded into being. I also contribute to literature in geography on the spectral (Edensor 2005; Armstrong 2010) by interspersing parts of Richard’s story and recollections about his dream visions. Including Richard’s story as a central feature in this chapter also spoke directly to the orientation of affect within the clown community as a whole. Clowns in Toronto orient themselves towards Richard. Every time Richard is mentioned in the oral traditions of clown training, in news articles related to his contemporaries, or felt as a presence while an instructor is teaching clown, affects are (re)oriented towards his absent-presence again. Richard Pochinko is Toronto clowns; Toronto’s clowns are Richard Pochinko and the community’s affects will continue to swirl around his bodily shape.

Chapter 6 ‘Shapeshifting: Foldings between human and clown’ considers the assembled body at the nexus of person-clown-space and contributes to literature on the philosophy of becoming (Deleuze and Guattari 1988; Parker-Starbuck 2006; Coleman 2008). In particular this chapter examines the role of the red nose mask in the process of becoming-clown and becoming through gesture. The gestural slippage of the human and the clown, as captured in stop-motion photographs, offers a unique perspective on the fluidity of identity and subjectivity suggesting that individuals are always becoming, only temporarily and fleetingly coherent. The chapter contributes to literatures on embodiment in affect geography (e.g., Dewsbury 2011; Bissell 2014) where the body is conceptualized as an entity beyond psychological and phenomenological perspectives. This chapter affirms then the arguments of other philosophers of becoming such as Deleuze and Guattari (1998) and Manning (2013) who have long maintained that subjectivities are constantly becoming but it does so for the multiplicity of clown. The clown, as I have maintained throughout, is both individual and collective belonging to the ‘field of the flesh’ (Thrift 2008) as sensory information is folded into the clown providing it with texture and simultaneously (paradoxically) the clown-body is a universal unit of humanity. It is embodied more-than-ness.

### **7.3 The Squared Circle: Directions for Further Research**

Much of the geography in this study is at the micro-scale, that is, the geography is concerned with the individual human or clown and their internal or immediate external surroundings. This is not, as I have already noted above, a scale that Deleuzian affect

philosophy can engage very effectively. However, within the discipline and in particular among studies of affect geographies my research can be located alongside other micro-geographies of affect (e.g., Brown 2008; Ashmore 2011; McCormack 2003). Affects, like clowns, are both personal and universal. And yet despite the transpersonal significance of affects it is often difficult to consider them at scales bigger than the immediately localizable. For clown the issue of scale is complicated by the immediacy of the art form. The clown functions directly, instantly. The politics of the clown speaks to everyman/ everywoman because it belongs everywhere, in all spaces, in all times. As such it is difficult to validate affect-based research. This is not a repeatable study of the affective geography of clowns in Toronto but there could be potentially further clown studies with affect as the focus around different teachers and traditions of clown in other parts of Canada (e.g., Montreal with the Cirque) or elsewhere in the world (e.g., Lecoq in Paris). This particular study of clowns is a departure from the more traditional studies that draw on the psychological theory of play (e.g., Peacock 2009) or which locate the clown within literary traditions (e.g., Robb 2007). In terms of this specific project further research could investigate the relationship between desire and assemblage related to becoming-clown. It would be interesting to better understand how desire and assemblage are related and if a clown's desiring can be different than that of the individual multiplicity. Additionally, because much of Deleuzian affect theory seems to be about the dichotomy between wordy and worldly knowledge(s), that is ways of knowing through the word versus physical or embodied practices, it would be interesting to learn more about the aversion of the clown community towards 'book learning'. Undoubtedly some will critique this study for its use of Deleuzian affect theory, which uses a lot of difficult

language and appears to render a straightforward understanding of the clowns, spaces and becomings less accessible. As much as possible though, I have tried to make Deleuzian philosophy accessible, in ways from which I hope future researchers drawing on Deleuze and Guattari (1988) could learn.

As I finish writing this dissertation my thoughts turn again to the red nose. I wonder again why it is so transformative, in assemblage so potently affective. Is there more that we need to understand about its function, its colour, and its affects? How will future researchers understand it—as an object, a mask, an affect? Will they hold it in their hands and breath in deeply as they place it on their nose? For the red nose, when worn by individuals who through their clowns transgress and transform space, is a serious and affectively potent object—not just clowning around.

## **Chapter 8: Latent Affects: A Post-Script**

Throughout the dissertation I have commented on the latent affects of clown performance. Concomitant to this I have argued in favor of being an affective geographer rather than merely a geographer of affect. As I have previously noted I understand “geography of affect” to be research that includes affect(s) but ignores or silences the affect(s) of the researcher. I see myself as an affective geographer, that is, a researcher studying affects but who is also importantly aware of her own affective capacities. The broad objectives of this dissertation include linking the clown with a theoretical understanding of transgression and power as it is played out through the affects of the individual, the clown, subjectivity and collective networked agency. The purpose of this post-script then is to comment on some of the lingering affects of the many clown performances that I attended over the course of my doctoral studies. Clown reminds us of the fundamental truth of affect theory, that bodies (broadly construed) are always affected—they are never the same following encounter. All of the clown turns that I attended affected me but a few of them were humbling, awe inspiring, side splitting, disgusting, terrifying and deeply thought-provoking and it is on these few turns that I wish to focus.

### **8.1 Powerful Affects**

On January 11, 2010 I attended my first fully professional clown show in Toronto. Pandemonium Machine Version 1.0 was the premiere of a recurrent showcase of work by



performers who push the boundaries of clown (<http://www.pandemoniummachine.com>). I went because after taking my first class 'Discover your clown' I was interested to glimpse the otherwise hidden geography of professional clown in the City of Toronto. I wanted to see if there were any differences between the handful of clown turns I had watched in class and a professional clown turn. The show took place at the Theatre Passe Muraille's Mainspace on Ryerson Avenue, this kind of venue as I would soon discover is not typical for clown performance in the city. The one night show was completely sold out. The show consisted of many small clown turns that were held together by a scientist clown conducting experiments on the audience and the apocalyptic a cappella Scandinavian super group K-AMP (a clip is on Youtube of K-AMP singing <https://www.youtube.com/watch?v=fiNaahzyPLY> ).

Of all of the turns in the show it was the turn by Foo the primary clown of Helen Donnelly that has stayed with me the longest. Foo's turn Saucisse which I describe earlier in the dissertation (see page 147-148) during which Foo sings a requiem to her accidentally murdered friend 'Saucisse' (a sausage) was the most emotionally profound opera I have ever seen. I was on the edge of my seat, holding my breath, wiping away tears as Foo took her final breaths. Four years later I continue to get goose bumps thinking about the performance.

Another clown turn that I continue to think about several years later is short turn done as part of a Foolish Cabaret at the Toronto Festival of Clowns. The turn was by Bottchie Bobbie a clown that is an audience favorite because of her rubber limbs and gumby-like movements. Without explanation as to why to the audience many of whom had only recently seen her perform as part of 'Red Nose District' the night before,

Bottchie Bobbie or at least a clown wearing Bottchie's skin (a plaid school girl-like skirt, white shirt and tie) appeared on stage walking stiffly. Watching Bottchie's movements was confusing and painful. Her limbs just would not budge and from my perspective in the audience I kept hoping for a miracle that would allow her to move freely. As Bottchie continued to turn the space, enlisting the help of the audience to get her into a chair (the only set piece on the stage) I got more and more confused, desperate for her to move.

## **8.2 Transgressions and Affects**

The unsettling experience of watching Bottchie Bobbie attempt painful movements recalls for me another unsettling clown performance. There is one unsettling incident, a failure to follow the rules of clown, which involve maintaining safety for both the clowns and the audience, that really stands out for me. The incident in question occurred while attending a Foolish Cabaret at Unit 102 on Dufferin just South of Queen Street West in Toronto. The theatre that night was crowded, one of the clown was clearly antagonistic towards her audience. At one point taking a broom from the host clown, the realm of safe psychological play (a clown turn) was transgressed as the clown began to brandish the broom at the audience. Soon the broom wielding clown focused her attention on a large man sitting in the front corner of the room (stage right) and began thrusting the broom at the man. The man's demeanor immediately changed. The man's attempts to engage with the clown became mechanical rather than jovial. Had the clown been listening properly to her audience she would have backed off and picked another playmate at this point. It was clear as I sat next to the man that fear was quickly replacing

the funny of the clown show. His hands flew up to protect his head and face as the broom continued to be thrust at him delivering blows to his shoulders and upper body. There was a distinct change in the affective energy of the room from something warm and excited to cold fear tinged anger. After what seemed like an eternity the clown stopped beating the man. The host clowns briefly reappeared on stage as the man sat gasping for air. Nearby audience members reached to find him water. Stating “I’m going to be sick” he excused himself from the audience and rushed out of the theatre where he was sick in the theatre’s washroom. For me this incident serves, as a reminder that clown is a serious endeavor, an art form with rules and boundaries that need to be respected. Clown can also be harmful. After the show, as cast and audience milled about in the tiny lobby before exiting the theatre, the broom brandishing clown was thoroughly un-affected by the man, there was no direct inquiry as to his wellbeing. Clown is meant to make us think deeply and reflect on what makes us human but it should not do so in a way that causes extreme reactions in an audience. A clown must be in constant communication with themselves, the space and the audience. Always.

This clown pushed its audience too far and the particular turn is is an important example because the tendency (both my own and those of other scholars) is to romanticize the art form and clown performances rather than critiquing or commenting on their limitations (or lack thereof).

Transgressing the clown-audience relational boundaries usually happens accidentally. Identifying transgression in the context of a transgressive art form can be difficult. Clown is about pushing the boundaries. One poignant example of clown transgression is found in the ‘Home Smoot Home’ fundraiser show in support of John

Turner the owner of The Manitoulin Conservatory for Creation and Performance (MCCP) whose house burned down in the winter of 2014. The show on May 17, 2014 included many of Canada's top clowns who were former students of John's. Having one's house burn down is terrible. The lesson the clowns brought for John (who was not quite ready to hear it) was to laugh in the face of life's challenges even at the loss of one's house and worldly goods. After sitting through the show and enjoying John's roasting, I passed the message of the clowns forward to my brother in Manitoba who was first on scene to a fire at the school where he teaches. Nobody was hurt in either the Manitoulin Island or the Wannipigow fires although buildings and goods were lost in both cases. We can only laugh at the beauty of this ridiculousness.

### **8.3 My Own Ridiculousness**

I am especially indebted to the clowns involved in this research who allowed me to laugh at my own ridiculousness. When I found myself too absorbed in the theoretical aspects of my research I was humbled by watching the clowns of my research play. In particular I found the performances of Porridge at various Red Nose Districts and Foolish Cabarets served as reminders that writing (Porridge is a poet clown) is difficult for everyone, even clowns. This really helped me to keep my work and the challenge of writers block in perspective!

A second individual with whom I laughed often at myself is Fiona Griffiths a living legend of Toronto's clown community because of her close association with Richard Pochinko and her long presence as a teacher of dance, clown, and kinetics. After

I interviewed Fiona on January 28<sup>th</sup>, 2012 we began to work on an article on clown together. The article presently consists of an abstract and a series of notes—some typed, some scribbled, some lost. Fiona and I collaborate best when we can focus ourselves through conversation—the collaborative writing process is hysterically fun. Our clown(s) interject, my academic sensibilities become muddled, there is much (frustrated) gesturing and many reminders never to take things too seriously. The lessons of the clowns—to laugh at ones self, to embrace difference, to play—will stick with me always. Clowns do not just clown around.

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## **Appendix A: Interview Guide: Community Connections**

### **Organization and Community**

What are the main goals of your organization?

How would you characterize the theatrical/comedy community in Toronto?

Where do you see the clown community fitting into the theatrical/comedy scene(s)?

Where does your space fit into the theatre geographies of Toronto?

How often does your venue/ organization host clown shows?

How much revenue does the hosting of clown shows bring to your organization?

### **Physical space**

Can you describe for me the rehearsal/performance space you have available?

How do you rent out this space? What is the hourly rate?

What are the unique (if any) spatial needs of the clown community?

Do you feel that your space meets the community's needs?

## **Appendix B: Interview Guide: Professional Clowns**

### **Clown: Origins, Roles, Potentials and Affects**

What drew you to clown?

How long have you been a clown?

Please, describe your clown for me.

Do you have more than one clown? Please describe each of them.

Can you run through and describe the core set of ‘gestures’ that belong to your main clown? Your additional clowns?

Who have you studied with?

Who was your first teacher?

Have you continued with a teacher?

Do you have a coach?

Do you have a costume designer?

Do you have an agent?

Can you, as someone educated in the art of clowning, tell by watching a performance of another clown who they might have studied with and what tradition their training was part of?

What role do you think your clown plays for society?

What potential role would you like your clown to have?

Do you think your clown or clowns in general can affect social change?

Do you find that your character develops through performance, or is there more to character development than an audience?

What do you hope the audience takes away from watching your clown perform?

### **Spaces of training, practice, performance, inner reflection, instincts/ awareness**

Tell me about the space (location, type of venue) that you studied clown in initially?

Remembering this space...how did you feel in it at the start of your clown training? (e.g., did the space feel big, comfortable, small, restrictive).

How did this same space feel at the end of your clown training? Did you feel like you grew into it and became more comfortable, or did you feel like you grew out of it?

What changes have you noticed in yourself since you began clowning? (e.g., confidence level, assertiveness).

What sorts of activities and performances make up your professional clown practice?

Where do these activities occur?

Describe the space(s) you use for

(a) rehearsals

(b) teaching

(c) performing

How do each of these spaces feel?

How do you read space as a clown? Is it any different than the way you read a space ‘out of nose’?

When ‘in nose’ can you sense the space changing during performance, training, teaching (if done in nose)?

Are you more or less aware of spatial and environmental changes ‘in nose’ (e.g., temperature changes, smells, sounds, movements)?

How do you notice changes in the energies of space (e.g., rhythms or movements) when ‘in nose’?

Is there a particular place on or in your body where you sense changes in changes in spatial energies? What does it feel like for you?

Do you perceive your inner-space (reflection) differently when ‘in nose’ or ‘out of nose’?

What features do you look for when finding a space for teaching/performing/practicing clown?

What is your clowns ‘sense of direction’?

How does your clown view the City of Toronto?

What kinds of virtual spaces do you use for clowning? Why?

How does the use of virtual spaces for clowning change the clown-audience?

**Body: Awareness, tensions and counter tensions, gestures and transformation**

Thinking of your body now, are there tensions and counter tensions in it when you are ‘in nose’?

Where do you feel these tensions, and how might they be expressed outwardly?

Is there a difference in how you notice your body in space (spatial awareness) ‘in nose’ or ‘out of nose’?

**Time: Temporal disorientation, chronology, timelessness**

Do you find that your sense of time changes (e.g., body rhythm) when you are ‘in nose’/ ‘out of nose’?

What is your clowns’ rhythm?

Does your clown belong to a particular time period?

Do you think your clown is transgressive? (bodily or spatially?)

What kinds of things (e.g., events, spaces, people, animals) help to inspire your clown?

Who do you think are the key figures (players) in Toronto’s clown community? Why?

What is the influence of the late Richard Pochinko on Toronto’s clown community?

What spaces, people, activities have influenced the clowning community of Toronto in the past?

What spaces, people and activities are important to the clowning community right now?

Where do you see the clowning community of Toronto 5 years/ 10 years from now? interaction?

## **Appendix C: Interview Guide: Richard Pochinko Legacy Interviews**

How did you meet Richard?

Did you study clown with him?

What was your relationship like?

How was he as a teacher/mentor/clown?

How has knowing him affected you in terms of clown performance/teaching/passion?

Where did you know him (in what spatial context)?

How did it feel to be in the same space as Richard?

Did he completely fill the space with his energy? Or, did he seem to open and share the space?

What about the Pochinko method of clowning makes it special?

Did Richard really build bridges between the Aboriginal community and the acting/clowning world?

I have noticed several on-line tributes to Richard, what are your thoughts on these sites of memorialization?

How else does Richard's influence live on? In which cities and spaces is his influence most keenly felt?

Are there any particular stories you would like to share with me about Richard?

I know that Richard had a lot of special dreams and that many people have also dreamed about him. Have you ever dreamt about him? When did these dreams occur? (before or after he died).

If you are still active in the clown community, can you see from watching clown performances Richard's continued influence?



## Appendix D: Consent form: Community Connections

Date: June 2012

Dear Participant,

**Study Name:** Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space.

**Researcher:** Dylann M. McLean

**Purpose of the Research:** The project 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space' involves a period of field study between December 2011 and December 2012, within the Greater Toronto Area (GTA). The central claim of this research project is that the presence of clown characters in urban space (e.g., parks, buildings, sidewalks) opens significant opportunities for interactive encounters that re-configure understandings of space in the city. The central goals of this research are **1)** to understand the clown as an object of study within the discipline of human geography as it relates to the three philosophical problems—space, body, and affect; **2)** to examine the legacy of clown artist Richard Pochinko through the exploration of latent affects; **3)** to gain greater insights into the transcendent and affective role of the modern clown outside of theatrical and medical settings; **4)** to more deeply appreciate the urban social and transformative potential of clowning practices and affects so as to further public understandings of the serious value of ludic interventions.

**What you will be asked to do in the research:** Your contribution to this study would involve participating in one semi-structured interview that is not more than two hours in length. This interview will be informal and conversational in style. I have a set of questions that I wish to explore with you, but I would also welcome the introduction of new topics of discussion. **I would like to talk to you about: what it is like to have clowns perform in your venue or as part of your festival. How much contact you have with members of the clown community and in what capacity and what you feel the unique (if any) needs of this performing community are.** During the interview I will be taking some hand-written notes and if you consent recording the interview using a digital voice recorder. Additionally, if you consent I will take photographs of your venue or organization offices. If you agree to let me record the interview, I will transcribe what was said. I can provide you with copies of both the transcript and photographs if you wish. The interview will be conducted in a place that is convenient and comfortable for you (e.g., office space, venue or residence).

**Risks and discomforts:** I do not foresee any risks or discomforts from your participation in the research.

**Benefits of the research and benefits to you:** I expect the findings of this research will benefit your company or organization by providing a clearer understanding of the specific needs of the physical comedy and clown community. I also expect that the findings of

this research project will benefit the clowning community in Toronto by giving clown artists a clearer understanding of their role(s) with regards to transcending socio-cultural hierarchies within the City of Toronto. Participating in this research will also help performing clowns to better understand their affective roles related, in particular, to joy and fear.

**Voluntary participation:** Your participation in the research is completely voluntary and that participants may choose to stop participating at any time. Your decision not to continue participating will not influence the nature of your relationship with the researcher or with staff or York University either now or in the future.

**Withdrawal from the study:** You may stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researcher, York University, or any other group associated with this project. In the event that you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

**Confidentiality:** All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of this research. Your data will be safely stored in a locked facility to which only the research has access. Confidentiality will be provided to the fullest extent possible by law.

**Questions about the research:** If you have questions about the research in general or about your role in the study, please feel free to contact me, Dylann M. McLean either by telephone at (416) 736-2100 extension 70120 or by e-mail [d2mm2@yorku.ca](mailto:d2mm2@yorku.ca) or my supervisor, Dr. Alison Bain by telephone at (416) 736-2100 extension 66192 or by e-mail [abain@yorku.ca](mailto:abain@yorku.ca). You may also contact the Graduate Program Office, Department of Geography, York University, by telephone (416) 736-5106. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Reviews Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, you may contact the Senior Manager and Policy Advisor for the Office of Research Ethics, 5<sup>th</sup> Floor, York Research Tower, York University, telephone 416-736-5914 or e-mail [ore@yorku.ca](mailto:ore@yorku.ca)

### **Legal Rights and Signatures:**

I \_\_\_\_\_, consent to participate in 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space', conducted by Dylann M. McLean. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Participant: name

**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Principal Investigator: name

## Appendix E: Consent Form: Professional Clown

**Date:** November 2011

Dear Participant,

**Study Name:** Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space.

**Researcher:** Dylann M. McLean

**Purpose of the Research:** The project 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space' involves a period of field study between December 2011 and December 2012, within the Greater Toronto Area (GTA). The central claim of this research project is that the presence of clown characters in urban space (e.g., parks, buildings, sidewalks) opens significant opportunities for interactive encounters that re-configure understandings of space in the city. The central goals of this research are **1)** to understand the clown as an object of study within the discipline of human geography as it relates to the three philosophical problems—space, body, and affect; **2)** to examine the legacy of clown artist Richard Pochinko through the exploration of latent affects; **3)** to gain greater insights into the transcendent and affective role of the modern clown outside of theatrical and medical settings; **4)** to more deeply appreciate the urban social and transformative potential of clowning practices and affects so as to further public understandings of the serious value of ludic interventions.

**What you will be asked to do in the research:** Your contribution to this study would involve participating in one semi-structured interview that is not more than three hours in length. This interview will be informal and conversational in style. I have a set of questions that I wish to explore with you, but I would also welcome the introduction of new topics of discussion. **I would like to talk to you about: your clown character; the ways in which you feel your performance space changes during a clown turn; the serious nature of clowning; and the presence/ absences of Richard Pochinko.** During the interview I will be taking some hand-written notes and if you consent recording the interview using a digital voice recorder. Additionally, if you consent I will capture portions of the interview with a digital still camera using stop-motion photography techniques. If you agree to let me record and photograph the interview, I will transcribe what was said and create a short stop-motion film. I can provide you with copies of both if you wish. The interview will be conducted in a place that is convenient and comfortable for you (e.g., studio space or residence).

**Risks and discomforts:** I do not foresee any risks or discomforts from your participation in the research.

**Benefits of the research and benefits to you:** In exchange for your participation in this research I am happy to offer you in-kind services related to your professional practice as a clown (e.g., ushering, distributing flyers, putting up posters). If you do not answer any

particular question or you withdraw from the study, you will still receive the promised in-kind services for agreeing to participate in the research project. I expect that the findings of this research project will benefit the clowning community in Toronto by giving clown artists a clearer understanding of their role(s) with regards to transcending socio-cultural hierarchies within the City of Toronto. Participating in this research will also help performing clowns to better understand their affective roles related, in particular, to joy and fear.

**Voluntary participation:** Your participation in the research is completely voluntary and that participants may choose to stop participating at any time. Your decision not to continue participating will not influence the nature of your relationship with the researcher or with staff or York University either now or in the future.

**Withdrawal from the study:** You may stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researcher, York University, or any other group associated with this project. In the event that you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

**Confidentiality:** All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of this research. Your data will be safely stored in a locked facility to which only the research has access. Confidentiality will be provided to the fullest extent possible by law.

**Questions about the research:** If you have questions about the research in general or about your role in the study, please feel free to contact me, Dylann M. McLean either by telephone at (416) 736-2100 extension 70120 or by e-mail [d2mm2@yorku.ca](mailto:d2mm2@yorku.ca) or my supervisor, Dr. Alison Bain by telephone at (416) 736-2100 extension 66192 or by e-mail [abain@yorku.ca](mailto:abain@yorku.ca). You may also contact the Graduate Program Office, Department of Geography, York University, by telephone (416) 736-5106. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Reviews Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, you may contact the Senior Manager and Policy Advisor for the Office of Research Ethics, 5<sup>th</sup> Floor, York Research Tower, York University, telephone 416-736-5914 or e-mail [ore@yorku.ca](mailto:ore@yorku.ca)

### **Legal Rights and Signatures:**

I \_\_\_\_\_, consent to participate in 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space', conducted by Dylann M. McLean. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature

below indicates my consent.

**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Participant: name

**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Principal Investigator: name

**Additional Required consent:**

☐ In checking this box I, the above signed, agree to waive anonymity, by allowing the name of my clown(s) to be included in research reports, presentations and publications related to this project.

**Consent to use Phtographs:**

☐ In checking this box I, the above signed, agree that portions of this interview may be photographed using stop motion techniques and that the **un-blurred images** both animated and still may be included in research reports, presentations and publications related to this project.

☐ In checking this box I, the above signed, agree that portions of this interview may be photographed using stop motion techniques and that the images both animated and still but **with features blurred** may be included in research reports, presentations and publications related to this project.

## **Appendix F: Consent Form: Richard Pochinko Connections**

**Date:** November 2011

Dear Participant,

**Study Name:** Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space.

**Researcher:** Dylann M. McLean

**Purpose of the Research:** The project 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space' involves a period of field study between December 2011 and December 2012, within the Greater Toronto Area (GTA). The central claim of this research project is that the presence of clown characters in urban space (e.g., parks, buildings, sidewalks) opens significant opportunities for interactive encounters that re-configure understandings of space in the city. The central goals of this research are **1)** to understand the clown as an object of study within the discipline of human geography as it relates to the three philosophical problems—space, body, and affect; **2)** to examine the legacy of clown artist Richard Pochinko through the exploration of latent affects; **3)** to gain greater insights into the transcendent and affective role of the modern clown outside of theatrical and medical settings; **4)** to more deeply appreciate the urban social and transformative potential of clowning practices and affects so as to further public understandings of the serious value of ludic interventions.

**What you will be asked to do in the research:** Your contribution to this study would involve participating in one semi-structured interview that is not more than one-hour in length. This interview will be informal and conversational in style. I have a set of questions that I wish to explore with you, but I would also welcome the introduction of new topics of discussion. I would like to talk to you about your interactions with the late Richard Pochinko. During the interview I will be taking some hand-written notes and if you consent recording the interview using a digital voice recorder. If you agree to let me record the interview I will transcribe what was said and am happy to provide you with a copy of the interview transcript if you wish. The interview will be conducted either in person at a place that is convenient and comfortable for you, or on the phone at an agreeable time.

**Risks and discomforts:** I do not foresee any risks or discomforts from your participation in the research.

**Benefits of the research and benefits to you:** I expect that the findings of this research project will benefit the clowning community in Toronto by giving clown artists a clearer understanding of their role(s) with regards to transcending socio-cultural hierarchies

within the City of Toronto. Participating in this research will also help performing clowns to better understand their affective roles related, in particular, to joy and fear.

**Voluntary participation:** Your participation in the research is completely voluntary and that participants may choose to stop participating at any time. Your decision not to continue participating will not influence the nature of your relationship with the researcher or York University either now or in the future.

**Withdrawal from the study:** You may stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researcher, York University, or any other group associated with this project. In the event that you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

**Confidentiality:** All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of this research. Your data will be safely stored in a locked facility to which only the research has access. Confidentiality will be provided to the fullest extent possible by law.

**Questions about the research:** If you have questions about the research in general or about your role in the study, please feel free to contact me, Dylann M. McLean either by telephone at (416) 736-2100 extension 70120 or by e-mail [d2mm2@yorku.ca](mailto:d2mm2@yorku.ca) or my supervisor, Dr. Alison Bain by telephone at (416) 736-2100 extension 66192 or by e-mail [abain@yorku.ca](mailto:abain@yorku.ca). You may also contact the Graduate Program Office, Department of Geography, York University, by telephone (416) 736-5106. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Reviews Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, you may contact the Senior Manager and Policy Advisor for the Office of Research Ethics, 5<sup>th</sup> Floor, York Research Tower, York University, telephone 416-736-5914 or e-mail [ore@yorku.ca](mailto:ore@yorku.ca)

### **Legal Rights and Signatures:**

I \_\_\_\_\_, consent to participate in 'Not Just Clowning Around: Clown Characters and the Transgressive Transformation of Urban Space', conducted by Dylann M. McLean. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Participant: name



**Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

Principal Investigator: name